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# Franz Liszt and the Princess Wittgenstein.—II.

BY ARTHUR M. ABELL.

In reading the correspondence that passed between Liszt and Wagner during the period from 1841 to 1861, one is at a loss to understand how anything could ever have separated the two men. They understood each other and be-



LISZT ABOUT 1850.

longed to each other as no other two musical geniuses ever did.

"What a fatality, dearest Richard," writes Liszt in 1851, "that we two must be separated. I can only assure you that I think of you all the time and that I love you in my heart of hearts."

Liszt, with his unerring prophetic insight, was the first to recognize the magnitude of Wagner's mission, and how often and how substantially he lent him a helping hand has become a matter of history. Wagner has often been called an ingrate, and no doubt justly so; but there was one thing which he did appreciate, and to which he attached the highest importance: and that was Franz Liszt's friendship and assistance. After the publication of Liszt's essay on "The Flying Dutchman," Wagner wrote him:

"In this essay I have at last found myself again with vivid distinctness, and I have recognized that we two have nothing in common with this world. Who understands me? You, and no other, and who understands you? I, and no other; that is certain. You have given me for the first time the joy of being thoroughly understood. I can no longer read what others write; I can read only your essay on my 'Dutchman.' That is the reward and pride of my life."

"Your friendship," writes Wagner again, two years later, on December 16, 1856, "is the most important and significant thing in my life. If I could enjoy your society oftener undisturbed in my own way, we would be all that I could wish and everything else would sink into insignificance in comparison. I have only one wish."

The many and voluminous letters which Wagner wrote Liszt during these twenty years, and more particularly during the fifties, are full of such assertions. Liszt's replies are by no means so frequent or lengthy as Wagner's letters, but they breathe forth a spirit of greatest love and

reverence for the musical reformer and they show the writer's willingness to do all in his power to help to further Wagner's plans.

Strange, indeed, it is, then, that these two extraordinary men should have become estranged. The separation lasted from 1861 until 1872, when they were reunited by the marriage of Wagner to Liszt's daughter Cosima, and from that time on they were the firmest friends again. The influence that the Princess Wittgenstein brought to bear upon Liszt must have been tremendous in order to effect the separation from the man whom he adored. But the princess was by no means always opposed to Wagner; on the contrary, as letters written by her to him during the years from 1849 to 1855 prove, she at first had a very exalted opinion of the man and his genius—or was she at that time merely an echo of Liszt? At any rate, the Princess wrote Wagner several letters overflowing with admiration. "Cher grand homme" she always addressed him. For instance, here are parts of one of these letters, written in 1854:

"DEAR, GREAT MAN—A thousand thanks for the autograph. It will give us great joy. And ten hundred thousand thanks for all the rest. Liszt is very happy to learn that his articles in the W. Z. (probably *Weimarer Zeitung* is meant) please you. It is good of you to show such appreciation. These articles will continue for some time. 'The Flying Dutchman' will close the series. No, it is not a wreath of mourning that he is making for you, your mournful and noble hero lives, and will continue to live. Sleep and loneliness are not death, and his vitality is such that he will wander through Europe for a long time to come. Beethoven's 'Fidelio' is just beginning to become acclimatized in London. I am so happy that the symphonic poems interested you.

"Your letters afford us a joy such as gold pieces bring to the needy, who are accustomed only to blows or copper coins. Bestow often these alms upon us, since they do not impoverish you. Liszt has written to Berlin to find someone to copy your 'Rheingold,' this beautiful 'Rheingold,' for which our ears are longing! Oh, what do you need in order to begin the 'Walküre'? This wonderful scene between Wotan and Brünnhilde! The godlike Brünnhilde, who saves Sieglinde! Write us in full; that will do the hearts of all three of us good, as they are united and inseparable. The whole Altenburg breathes a mild atmosphere when a letter of yours arrives.

"May heaven grant that we will meet again soon. AnJ



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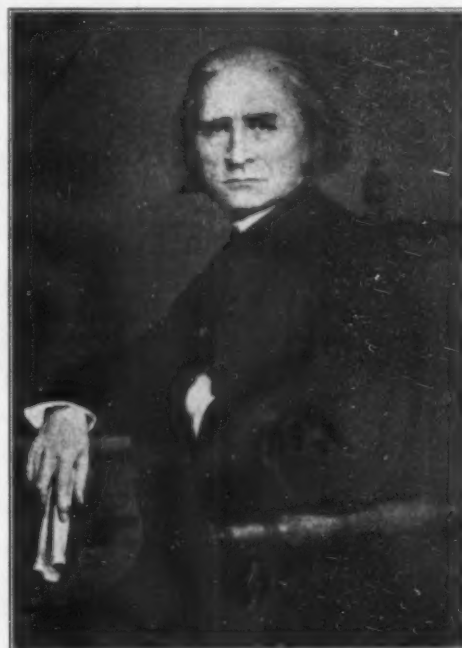
when shall we see your 'Rheingold,' if it be only the sketch? Oh, if you only knew how Liszt sings your poems! We adored your 'Lohengrin' long before Beck studied it, and we listen and weep when he sings it. Finish your 'Walküre' as soon as possible. What a work! Write us again as soon as possible!

"Liszt is untiring. He is devoted wholly to you. You

know it. Courage and hope! I cannot impress upon you enough how your dear letter affected me.

"CAROLYNE."

Whether this letter reflects the Princess Wittgenstein's own inner feelings, or whether it is but an echo of Liszt's



LISZT ABOUT 1861.

enthusiasm for his friend's creations, is difficult to say. Later developments would point toward the latter conclusion. At any rate, her prophecy concerning "The Dutchman" was a very wise and true one. Another letter written by the Princess to Wagner on March 27, 1855, reads as follows:

"DEAR, GREAT MAN—I have long desired to write you, but could not find the courage. Ah, what could I not say to you, if I could reveal my heart? Today a page with a

red border came into my hands. How many symbols does this color represent! It is dedicated to love; it is the color chosen of kings, and it is the hue of human blood; it is the color for us two; for you it is the emblem of your all-conquering genius and to me it is the sign of a fiery attachment, which means to me fame and happiness. For us both it is a sign of the wounds which fate has inflicted on both of us, without, however, being able to reach our souls. I do not need to tell you how I long to see you again and how I wish that your stay in London may be agreeable to you in every way. I can do nothing, nothing except that which is best of all—to love and bless and to admire. Your love is very dear to us. May it continue, for it is the sun of our starless horizon. God be with you, as our hearts always are.

"CAROLYNE."

This reads like a love letter and sounds strange, coming from the woman who later was filled with such animosity toward Wagner; nor was this admiration one-sided, for we have also several letters written by Wagner to the Princess, which show that he held in high esteem her friendship and good will. In his letters to Liszt, too, Wagner frequently mentions the Princess, whom he calls the "Kapellmeisterin," as Liszt was then Kapellmeister, or conductor, at the Weimar Opera. After 1855 we find no more letters written by the Princess to Wagner. She began to fear that her idol, Liszt, would be completely overshadowed by his friend,

and she began the opposition which six years later led to the rupture.

It has been asserted that Liszt cherished a plan, which, had it been carried out, would have crowned Weimar with eternal glory and shed a lustre upon the town as great as that which shone so brilliantly during the classic days of Goethe and Schiller. This plan, known to a very few, was that Wagner establish himself in Weimar, that the two make the city their permanent home; that a suitable temple be erected for ideal productions of Wagner's music dramas, and that they work out their grand musical schemes together. Such a collaboration would have been ideal; and what a Mecca for musicians would Weimar have become under two such commanding personalities! Liszt's residence there alone immortalized the city and drew musicians to it from all parts of the world. What a combination Liszt and Wagner together! Although Liszt's admiration for his friend, whom he called a "brain-splitting genius," was boundless, it is well known that Wagner profited greatly not only from Liszt's pecuniary assistance, but also from his compositions. He himself confessed this in a letter to Bülow, when he said:

"There is much which I am glad to confess to you in confidence; for instance, that my knowledge of harmony has greatly increased through my acquaintance with Liszt's compositions."

But this dream was not to be realized. One reason was the opposition of the Princess Wittgenstein, already alluded to. Furthermore, Liszt's own position at the Opera in Weimar was finally made unbearable by the intrigues of Dingelstedt, the Intendant. It is not necessary here to dwell upon the well-known scandal that occurred at the premiere of Cornelius' "Barbier of Bagdad," which led to Liszt's resignation.

Notwithstanding the personal estrangement between Wagner and Liszt, the latter continued to take an active interest in the achievements of his former friend, and in 1872 the friendship, as already stated, was renewed after the marriage of Wagner to Liszt's daughter; and from that time on until Wagner's death in 1883, Liszt was a frequent guest at Villa Wahnfried, and one of the great and inspiring features of the Bayreuth Festival in 1876 was Liszt's presence. The year before, Liszt, in conjunction with Wagner, gave a concert at Budapest, for the purpose of raising money for the Bayreuth Fund, which, as is well known, Wagner got together with the greatest difficulty. In suggesting his own assistance, Liszt said to Wagner: "As I have not played in public for many years, perhaps my appearance will help a little towards drawing out an audience." As a matter of course the announcement that Liszt would play aroused tremendous enthusiasm, and on the night of the concert the large Redouten Hall at Budapest was filled to overflowing with a distinguished audience. The program of this remarkable concert, which Madame Cosima Wagner publishes in her brochure on Liszt, referred to last week, will be found of interest. It reads:

WEDNESDAY, MARCH 10, 1875. AT 7.30 O'CLOCK  
In the Redoutensaal, Budapest—Grand Orchestra Concert.  
Under the direction of Richard Wagner,  
With the assistance of Franz Liszt.  
Die Glocken von Strassburg, cantata for mixed chorus, orchestra and baritone solo.....Liszt  
Baritone solo by Herr Lange, of the National Theater.  
Choir, the Budapest-Liszt Verein.  
Piano concerto in E flat.....Beethoven  
Performed by Franz Liszt.  
Schniedelied, from Siegfried.....Wagner  
Sung by F. Glaz.

Siegfried's Tod, from the Götterdämmerung.....Wagner  
Sung by F. Glaz.  
Wotan's Abschied and Feuerzauber, from the Walküre.....Wagner  
Sung by Herr Lange.

Liszt conducted his own composition, while Hans Richter led the orchestra in the Beethoven concerto. The three Wagner excerpts were conducted by the composer himself.

"Tired, aged, bowed down," writes Madame Cosima, "Liszt took his seat at the piano. It seemed as if he had scarcely touched the keys, when, as if by magic, there came forth a wealth of tone, and Beethoven's plastic themes were proclaimed with a power and majesty, and yet with a tenderness, such as he had perhaps never equaled, even in his youth. At least, this was the opinion of eye witnesses, who had heard him during his virtuoso period." Liszt's appearance was, of course, the *clou* of the concert and he was acclaimed with unparalleled enthusiasm.

But to return to the Princess Wittgenstein. While it is probable that her ambition for Liszt's career as a composer induced her to separate him from Wagner, because she feared the former would be completely absorbed in Wagner's genius, yet Liszt, in a letter to the Princess, dated October 20, 1859, writes as if Wagner had offended her: "He would separate those," he says, "whom God has joined together—that is to say, you and me. He complains of my reserve . . . in short, he seems to wish to insinuate to Hans (Bülow) that you are exercising a regrettable influence on me, an influence contrary to my nature."

As the Princess would naturally resent such an encroachment, spite might have had something to do with her opposition to Wagner.

(To be continued.)

#### Richard Burmeister in Berlin.

Richard Burmeister, upon returning to Berlin recently from his vacation, found his cozy home on Derfflingerstrasse, 20A, beautifully decorated with flowers. His pupils, who had gathered in full force, had arranged the pretty surprise. Mr. Burmeister, during the summer vacation, wrote a paper on the subject, "Women and Liszt," which he will deliver at his Berlin Liszt recital. As Mr. Burmeister spent three years with the great master he should be able to say much that is interesting regarding the fascinating king of pianists and the eternal feminine.

#### Moratti Resumes Teaching.

Vittorino Moratti, the Berlin voice teacher, returned there from his vacation trip on September 1, and reopened his studio at Pragerstrasse 11. Signor Moratti, who is the only legitimate successor in Berlin of the late Lamperti, has been singularly successful in his short pedagogic career. His method is based strictly on the principles of voice culture that were taught for more than half a century with such success by his own instructor, G. B. Lamperti.

The much vaunted vagueness of tonality that is praised so much in Debussy and other contemporary composers as an innovation and a mark of original genius, is merely one of the many things in which Liszt anticipated the most modern of modern composers.—New York Evening Post.

#### Recital at Burritt Studios.

Prior to their departure home, Carrie Porter, soprano, and Lewis Johnson, tenor, instructors in the Agnes Scott College at Atlanta, Ga., and pupils of William Nelson Burritt, gave a recital, Monday evening, September 18, at the beautiful Burritt studios, 35 East Thirty-second street, New York, interpreting the following program:

O mer, ouvre toi.....Delibes  
Les Ailes.....Diemer  
Herodiade, Il est doux, il est bon.....Massenet  
Miss Porter.  
Caro mio ben.....Giordani  
Rigoletto, La donna e mobile.....Verdi  
Mr. Johnson.  
Elijah, Hear Ye, Israel.....Mendelssohn  
Miss Porter.  
Im wunderschönen Monat Mai.....Schumann  
Aus meinen Thränen sprössen.....Schumann  
Die Rose, die Lilie, die Taube, die Sonne.....Schumann  
Wenn ich in deinen Augen seh.....Schumann  
Frühlingsnacht.....Schumann  
Mr. Johnson.  
Wind of the Dawn.....Woodman  
A Love Note.....Rogers  
In the Time of Roses.....Reichardt  
In My Garden.....Liddle  
Turn Ye to Me.....Old Scotch  
The Lark Now Leaves His Wat'ry Nest.....Parker  
Miss Porter.  
I Know of Two Bright Eyes.....Clutsam  
Beloved, When I Gaze into Thine Eyes.....Hammond  
Come to the Garden, Love.....Salter  
Requiem.....Homer  
Mr. Johnson.  
Mattinata.....Leoncavallo  
Occhi di fata.....Denza  
L'ultima Canzone.....Tosti  
Miss Porter.  
Duet, Una notte Venezia.....Arditi  
Miss Porter and Mr. Johnson.

Miss Porter has a lovely voice and her singing was much enjoyed. She especially excelled in the English songs, where her fine diction showed to good advantage, while the "Elijah" aria gave her ample opportunity to display her ability as an oratorio singer, her rendition and interpretation being greatly admired.

Mr. Johnson disclosed a voice of excellent development, good quality with nice command over tonal color.

The singers demonstrated admirably the Burritt method, and showed by their artistic conception the benefits to be derived therefrom. Both Miss Porter and Mr. Johnson are engaged at the Central Presbyterian Church of Atlanta. William H. Stone was the accompanist of the evening.

#### Tina Lerner Pupils.

Helen Cressey, who occupies a prominent position in musical circles at Portland, Me., and Elsa Murray, a most promising pianist of Washington, D. C., have returned to America after having spent the summer in Berlin studying with Tina Lerner.

#### Paul Savage Resumes October 2.

Paul Savage, whose studios are Nos. 803 and 804 Carnegie Hall, New York City, will resume teaching October 2 for the new season. Mr. Savage has passed a delightful summer and is looking forward to a most successful year.

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Second Imp—Why?

First Imp—There's a theatrical press agent coming to-morrow.—Puck.

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**Elena Gerhardt in Germany.**

The following are some few notices of Elena Gerhardt's recent successes in Germany. Miss Gerhardt will be heard in America early in January, 1912:

Elena Gerhardt's art is of that kind which finds its true place amid spacious surroundings and ceremonious observances. No unevenness or want of balance interferes with the fullest development and most delicate light and shade of her beautiful voice, nor is it concealed by those effects which are commonly called "intime." With this artist, each song is rendered with a perfection, which is almost classic in its repose and gracefulness, and which removes it very far from sentimentality and all the various forms it takes.

Thus our largest and finest concert hall is the most fitting place for the concerts of this artist, as her concert of last evening, although dedicated entirely to song, proved, when compared with that of the previous year. Each composition was heard to perfection—there were songs by Schumann, Brahms, Wolf and Liszt—but it was most especially in Fräulein Gerhardt's singing of those by the last named composer that the very spirit of the composer was caught, for the decorative, grand style of Liszt, such as is seen in his "Drei Zigeuner," for instance, is that which her art is pre-eminently fitted to do justice to.—Bremen Tageblatt.

There was once again the usual sight—a sold-out house; an audience drawn from the most exclusive circles of society; loud and maintained applause, and encore upon encore. And the quality of the performance was well in keeping with the brilliance of the circumstances attending it.

Fräulein Gerhardt unquestionably stands today in the front rank of our great concert singers. Her voice has developed surprisingly, and in this connection one is reminded of the witty reply which the famous Lablache once made when asked what really constituted a good singer: "First, voice; secondly, voice; thirdly, voice," and the truth of it becomes more evident.

Elena Gerhardt now commands an amount of tone which is quite remarkable in its strength and volume. The brilliance of her upper register was never before so noticeable as last evening. And there is an indefinable something in the ring of the voice which goes direct to the heart. A scale alone is something to be grateful for, for in itself it would suffice to teach something of the value of a beautiful human voice. As to Fräulein Gerhardt's artistic manner of dealing with the musical material she presents, we should find it difficult to say how she still could improve. Her tone, even in the highest passages, remains always pure; her enunciation is clear and decisive; her respiration is well controlled, and there is extreme delicacy in her light and shade. She gives the varying gradations of a piano with a masterly certainty, which extends to the faintest murmur and trill. One is reminded of Tchaikowsky who, in some of his piano music here and there, desires ppp.

And what did Fräulein Gerhardt sing to us? Schubert, Schumann, Liszt and Wolf; and as encores, Brahms, Strauss and Bunge. Taking into consideration that the singer's voice is pre-eminently a lyric soprano, and that monotony in the program must be avoided by alternating soulful with lighter songs, the program itself was certainly remarkably well thought out. The introduction of some of the less familiar songs was also an interesting feature; among such may be mentioned "Meine Rose," by Schumann; "Die drei Zigeuner" and "Ueber allen Gipfeln," by Liszt, and "Freude der Kinderjahre," "Unterscheidung" and "Der Wanderer an den Mond," by Schubert.

What shall be said of the rendering of each one? Fräulein Gerhardt gave to each one meaning and spirit. Not once did she err in expression, nor in power of interpretation. Her singing of Schumann was charming and poetic; that of Schubert was marked by all the magnificence of tone that his melodies require, and a dramatic climax was reached in his "Erlkönig." She sang the works of Liszt and Wolf with the concentration of feeling of a heart full to overflowing. Thus Elena Gerhardt's recital was one which brought to us keen delight.—General-Anzeiger, Halle (Paul Klanert).

Elena Gerhardt, who made her appearance last night, is one of the fortunate artists who can command a sold out hall. This singer is one of the few who are endowed with a lavish large heartedness, and who, having with concentrated powers tasted of others' experience, are always able to give forth their expression by means of their perfect command of art, and thus to move others. With that mastery of singing which makes of it a beautiful work of art, Fräulein Gerhardt led her audience through all phases of lyric expression from Heaven to the earth and nether world.—Bremen Nachrichten.

Elena Gerhardt gave her second song recital in the Beethoven Hall, which was sold out. Her songs comprised some by Schubert, Brahms and Hugo Wolf. Her offerings might once again be termed choice delights. Her beautiful voice and her sympathetic, animated style rejoiced heart and mind, and her listeners found themselves at a loss to know how to sufficiently express their appreciation.—Der Reichsbote, Berlin.

Elena Gerhardt's art is real and noble, and her recital, following closely as it did upon another which I had attended that same evening in the Palm Garden, only served to deepen my conviction in this respect. Her voice has, if possible, gained in beauty of tone and in strength of late; her pianissimi are peculiarly lovely, and her style of execution is musicianly, expressive and, whether adapted to serious or lighter works, always characteristic. Fräulein Gerhardt is an artist in the art of singing, and a favored mistress of song.

Her program opened with Tchaikowsky, which I was not present to hear. Her performance of Brahms' "Zigeunerlieder" won such a storm of applause from her audience that she was induced to repeat some parts of these songs. The two numbers which impressed me most among the songs by Hugo Wolf were "Gesegnet sei" and "Das Lied vom Winde," and the last named was sung twice.—Sächsische Nachrichten, Dresden.

The recital which Elena Gerhardt gave last evening was an echo of the Schumann jubilee of this year; it was a miniature Schumann festival, an act of homage to this familiar song poet, singer and creator of immortal melodies.

Elena Gerhardt's program consisted of the old, ever beautiful songs—"Die Lotosblume," "Mondnacht," "Ich grüße dich," "Der Nussbaum" and "Frühlingsnacht"—these wonderfully thrilling, dreamy, languishing, aching and gladdening songs, which Schumann's genius contributed to the world of imperishable lyric treasure. Interspersed with these were such quiet, melancholy, gloomy ones as "Der arme Peter," "Stille Thränen," "Wenn ich in deine Augen seh'," "Kleine Tropfen seid ihr Thränen," "Tief im Herzen trag' ich

Pein" and others full of charm, roguish joyfulness and beaming gladness such as "Provençalische Lied," "Die Gartenleierin," "Im Freie," "Des Knaben Berglied" and "O, ihr Herren." The strangely appealing ballade, "Löwenbraut," was another most attractive contribution to this graceful list.

The two moonlight pieces, "Die Lotosblume" and "Es war als hätte der Himmel," which Schumann was inspired to write, were with Fräulein Gerhardt veritable masterpieces of execution. In the repose, the varying character, and the clear, alabaster, soft beauty of expression in her performance of these songs, the poetic mezza voice in its extreme purity of tone was equally as appealing as the tender flexibility of voice she displayed in the melodious song, "Nussbaum," which followed.

This Schumann evening, with which Fräulein Gerhardt has, so to speak, fired the first shot of the new season (and the general sat-



ELENA GERHARDT.

isfaction exhibited will demand more of her), was given to a sold-out house, and the artist showed her appreciation of her warm reception by granting a great number of repetitions and encores.—Hamburger Nachrichten.

**Ludwig Hess' Debut with Philharmonic.**

Ludwig Hess, the German tenor, will make his first appearance in New York with the New York Philharmonic Society at Carnegie Hall, Sunday afternoon, November 12, in a special Wagner program. Readers of THE MUSICAL COURIER have been informed of the tremendous successes achieved by Mr. Hess at the sängerfests in Milwaukee and Seattle. He made his debut in America in Milwaukee last June, and his New York debut will follow under auspices particularly gratifying to the resident admirers of the singer who have heard him in Europe. Hess is one of the few singers who sings Wagner as convincingly as the classical lieder of Schubert, Schumann, Mendelssohn, etc., or the oratorios of Handel and Haydn.

After the sängerfest in Seattle last month, Mr. Hess spent some time in seeing the country of the far Northwest and he has expressed himself enthusiastically about the natural wonders of that region. But the artist did something more than that. As was announced some weeks ago, he completed a new song cycle, a setting for some verses by the Persian poet Hafiz. Another thing which Mr. Hess did while in the West was to prepare some songs by American composers for his recitals this season. Hess sings and speaks English fluently, an accomplishment that has helped him to win his way rapidly in this country.

**Dalton-Baker Re-engaged by Royal Society.**

A communication received from England last week announced the re-engagement of Dalton-Baker for the performance of Mendelssohn's "Elijah" with the Royal Choral Society at Albert Hall. This makes the sixth time Dalton-



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Baker has been engaged to interpret the role of the old prophet.

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HAREWOOD HOUSE, Hanover Square, W. }  
LONDON, England, September 13, 1911.

An interesting event in musical circles was the appearance this week at the London Hippodrome of Leoncavallo and an Italian opera company in an abridged version of "I Pagliacci." In compliance with the rules governing the productions on the music hall stages of all such abridgements the time allotted was but thirty minutes. All chorus and ensemble were, of necessity, omitted, but all the solo numbers that have so long enjoyed popularity were retained. The prologue, the "Bird Song," and the "Weeping Song," were presented to an enthusiastic audience with good effect by the various members of the company, who proved to be singers of no little voice and ability. The role of Nedda was taken by Rinalda Pavoni; Canio, by Egidio Cunego; Tonia, by Ernesto Caronna;

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Peppe, by Giovanni Gabusci, and Bilvio, by Armando Santolini. But the main feature of attraction was Leoncavallo, who conducted in person, and who was received with a veritable ovation. A several weeks' engagement is to be filled.

Cards have just been issued announcing the marriage in London, September 2, of Ida Reman, the noted lieder singer, and Dr. Albert H. Fridenberg, of New York City.

F. C. Whitney is personally superintending the rehearsals of "The Spring Maid," which he will shortly bring out at the Whitney Theater. No expense is being spared in point of lavish mounting and in costumes. The scenes at Carlsbad from the brush of Terraine are most exquisite stage pictures, and a perfect fair of fashions will be the scene of the annual al fresco fetes at the Springs. The full cast and opening date will be announced shortly.

Tina Lerner, the Russian pianist, will be the soloist with the London Symphony Orchestra December 4, under Sir Edward Elgar, and December 5, with the Philharmonic Society, under Safonoff.

Signmund Beel, violinist, who has been for so many years associated with London's musical life, as soloist,



SIGMUND BEEL.

teacher, and as an accomplished string quartet player, will leave for San Francisco, Cal., early in October to take up residence there and continue in his professional work. Mr. Beel toured in the United States last year, and met with exceptional success on the Pacific Coast. He will

organize a class for the teaching of advanced violin playing in San Francisco and will also make a short tour of the principal Western cities. His address temporarily will be, care of Sherman, Clay & Co., San Francisco, Cal.

Theodore Byard, who is steadily advancing to the front rank of noted German lieder singers, will make his second tour of Germany in a series of recitals and concert engagements, beginning October 10 in Berlin, and followed by appearances in Leipzig, Weimar, Hamburg, Dresden, Breslau and several other towns. His first London recital of this season will be given October 27 between his series of German dates. Later a lengthy tour of the Provinces will be undertaken, when he will sing in all the provincial cities of musical importance. On November 25 he will give a joint recital with Sapellnikoff at Oxford.

The many American friends and admirers of William Shakespeare, the celebrated English teacher of voice, and author of "The Art of Singing," will rejoice to know that he will spend the coming season in the United States, lecturing and teaching. Mr. Shakespeare expects to arrive at Los Angeles about September 25, where his address will be: Care of Milo Becker, 431 South Alvarado street.

A talented soprano is Ethel V. O'Neil, of Kansas City, who has been studying in Florence the last two years. Mrs. O'Neil is preparing for the concert stage, and is now studying repertory in London. In all probability she will arrange for some concerts later in the season.

A delightful farewell dinner was given by Madame Mott, the New York teacher of singing, at the Langham Hotel the day before her return journey to America. Among the guests was M. H. Hanson, the New York manager, who is making his annual visit to England and the Continent.

A great success has been achieved by Tonmaso Egani, the Irish-American tenor, and his wife, Lilian Breton, soprano, in their tour of the principal English towns and in their extensive Irish tour. Recently at Dublin, at a concert given in the Antient Concert Rooms, the press and public alike were enthusiastic in praise of those two artists, commending especially the timbre, quality and dramatic note in the voice of Signor Egani. Later in the season a concert in London is to be arranged for both Signor Egani and Madame Breton. The Freeman's Journal of August 14 referred in the highest terms to this young tenor's singing of Canio in a performance of "Pagliacci," given in Dublin by the Castellano Italian Opera Company, stating in a lengthy review of the performance that:

Signor Egani possesses a fine tenor voice of extensive range and admirable quality, thoroughly trained and capable of the interpretation of the most difficult music. To these advantages he adds a fine manly presence and a thorough artistic instinct, which enables him to throw fervor and expression into his work.

Ernest Schelling, the pianist, who is engaged for this next season in America, is now enjoying a well-earned rest at his beautiful home in Celigny, Switzerland. Mr. Schelling has been engaged as soloist for the Liszt concert at the Museum Gesellschaft, Frankfurt, September 29, when Mengelberg will conduct. In November Mr. Schelling will play at The Hague and Amsterdam. Later he will visit England for a number of important engagements, among which will be a recital program at Bournemouth in the Winter Garden. December 10 Mr. Schelling will be



DRAWING ROOM IN ERNEST SCHELLING'S VILLA IN SWITZERLAND.

the soloist at Albert Hall with the New Symphony Orchestra under Landon Ronald, after which he will leave for America.

An interesting engagement was that of Perceval Allen's as soprano soloist at the third annual series of concerts given at Bar Harbor, Me., United States of America, in the magnificent Art Building, which is here reproduced. Miss Allen was engaged for this concert, which necessitated her making a special journey to America to fulfill, while she was touring in the United States last spring as

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soloist with the Theodore Thomas Orchestra. After her concert at the Art Building she was engaged by Mrs. Robert Abbe for a song recital at her lovely home. Miss Allen's program of her concert at the Art Building was made up of three Brahms numbers—"Lerchengesang," "Meine Lieder" and "Frühlingstrost"; the Liebestod from "Tristan," and a miscellaneous group, comprising two songs by Courtlandt Palmer, "Lament" and "Si J'étais Dieu"; F. H. Cowen's "A Birthday," and Arthur Somervells' "Underneath the Growing Grass." Mr. Palmer, who was the assisting artist, played several piano solos. The Bangor (Me.) Commercial, in commenting on the concert, said:

Those who really know music, as well as those who simply enjoy good music and song, rejoiced at the performance of Miss Allen. Her soprano captivated all, and left nothing to be desired. Artists with greater reputations than Miss Allen could hardly have given greater pleasure to the audience of Saturday.

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There is no better known personality in London musical life than Mrs. Dalliba, who keeps open house the year 'round for the musical profession, and especially in behalf of the embryo musician, who is always sure of finding well-directed help and sympathy in all things relating both to the material and ethical sides of his art from the mistress of No. 6 Finchley Road, London, N. W. Some four years ago Mrs. Dalliba came to London from New York City, where she had held a recognized position in the social and musical life there for years, with the intention of living a more quiet and secluded life and devoting her entire time to painting and literature, and for some few months after her arrival here her days were spent in these quiet pursuits and in study with various English masters of drawing and painting. But it was not long before old friends and new acquaintances, the latter armed with letters of introduction from the former, began to claim much of her attention, and, to quote Mrs. Dalliba's own words, "Before I realized the portent of what it all might mean, I found myself once again acting the part of hostess, this time at regular meetings at my house of a string quartet composed of Zimbalist, first violin; M. Kritsch, second violin; Scheinin, viola, and Emil Krall, 'cellist. And I had so tiny a flat in those days that it was only by much crowding that my quartet could find seating places and room for music stands. Eventually I was forced to consider a larger apartment or the making of new resolutions on the quiet, studious life that I had dreamed of, and—well, I leased a big house and settled down to the inevitable. Shortly my Sunday evenings became very popular. I invariably had to supper between twenty-five and thirty artist friends, until the number portentously becoming augmented, considering the dimensions of my dining-room. I was obliged to transform the regular supper into a 'buffet lunch,' which we still continue on Sunday evenings.

"Yes, we have quartet playing regularly, but with various differing combinations. Zimbalist is going to America, you know, this next season, and changes are always taking place. But we frequently have some very fine ensemble work. I am at present arranging for a quartet evening for this month; but it is not to play or sing or even listen that the artists come to my house, which is really more of a club, an artists' club, or kind of divertissement for them in their hours of relaxation between the arranging for concerts and disarranging afterward. No one is ever casually asked to play or sing, though we always have a good musical program on our Sunday evenings, which are always prearranged. It is the freedom of my house that makes an appeal; the atmosphere of bonhomie pervading it is, as the artists all say, its chief charm. They may come and have music if they like, or play billiards, read, study, have tea, lunch or dinner any day and know they are absolutely welcome. There are few restrictions, the two most important being that there must not be any talking in the studio during the playing or singing of numbers, and that interpretations become not too frivolous. The latter is the more important because, perhaps you do not know, that all the violinists think they can play piano (Zimbalist included) and vice versa, and sometimes when several of them come together they like to experiment, and inflict the results of such notions, usually in a concerted number. On such occasions I have to pose as censor and read those particular 'rules and regulations.' But we frequently have very fine programs and many first hearings of new compositions and new artists. And in one way or another good comes of it all.

\*\*\*

"It is essentially, though, as a rendezvous and place where good fellowship and an esprit de corps exists, that

the house is popular. Exchange of ideas and confidences help to make more easy many troublesome early steps in the beginning of careers, and the younger artists find this a particularly helpful phase of their meeting here. It is so



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difficult to know just where and when to take the first step in building a career, and many circumstances young artists often think so promising but lead them into all kinds of pitfalls, when the advice and helping hand of the experienced artist is all that is needed to avert fatal results. I

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A CORNER IN MRS. DALLIBA'S MUSIC ROOM.

"Goodness, no! The artists just meet here and warn each other against those who might take unscrupulous advantage of their inexperience. For instance, last season a young singer was engaged for a series of concerts in a territory that shall be nameless, and for which he was to pay the manager engaging him a good round sum. Well, he came here and discussed the matter, in extenso, and the

result was that he did not accept the manager's offer. Some of his confrères had been over the same route and they said to him: 'Don't you go to those places. No one ever buys a ticket for a concert in any of those towns; you won't make a farthing, and you will freeze to death in the old barns of concert halls.' And, of course, he didn't go."

"What became of the young man?"

"He went back to the Continent to study."

"Yes, it is quite true that I take a personal interest in the welfare of the young artists. I open my house to them all, because I find it is supplying a need in their lives, especially to the foreign, the traveling artists, who all know that they are always sure of a welcoming environment at my house. I have no doubt that if the idea or principle underlying this keeping open house was fully understood by others in a position to do as I am doing, there would be at least one person in every town visited by the artists willing to do likewise. It is not offered in charity, in the humiliating sense of charity, but as an appreciation and estimation of art and artist. And if the idea was adopted here and there one would soon see clubhouses being built for the musical profession or for the other professions of art and literature.

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"I think I was fated to be associated essentially with both music and musicians. I recall an early incident that made a wonderful impression and was a lasting memory for years. It was the first concert given by Emil Liebling in Cleveland. He was invited to our house and entertained by my parents, and it was from this incident that sprang my own personal desire to entertain and gather the artists around me. From the day of this artist's first recital in Cleveland and his coming to our house as guest I think I had a kind of prophetic insight into what my place in life was really to be. And among other inspiring musical friends of our family were Amy and Rose Fay; the latter, you know, married Theodore Thomas. Amy Fay, you may know, was famous for her absent mindedness. I must tell you a little story about it, which may seem incredible, but which I vouch for actually having happened. It was on the occasion of one of my visits to Chicago, and she made up a party, of which I was one, to be her guests for an evening at the theater. As not infrequently happens, when we all arrived at the theater Miss Fay found she had left the tickets at home. There was nothing to do but go back for them, and she would not hear of any one of the party accompanying her, so we were left awaiting her return in the foyer of the theater. There were no taxis in Chicago at that time, and every one patronized the trolley cars. Miss Fay boarded a car and she was not long in arriving at her home, not far from the theater. She got the tickets and set out to rejoin us. But on the return trip, she fell to thinking of Theodore Thomas, who had died some months previous, and her mind became lost in a maze of wondering where and how the great conductor was comforting himself. Was he conducting? Were there instruments in the next world and other corporeal things? By what manner of means was the great music of Beethoven and Wagner and all great music preserved in the land celestial? What kind of a baton would a celestial conductor use? And were there ever any arguments about tempi? When, deciding that she was on the point of becoming an atheist, she found herself at the terminus of the trolley line and about 10 miles from the theater.

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"But seriously, returning to London and music and musical conditions here, what is really needed above all else is a new order, social and financial, surrounding the young artists' debut. If I were in a position, financially, I would carry out a plan that has long been in my mind. I would build a temple, dedicated to Apollo, and the young artist would find absolutely gratuitous help and the proper environment for his and her debut."

"But do you think that there is any real need for so radical a change in existing conditions? Does any really worth while talent ever go a-begging?"

"I might answer you by asking, 'Do you think all the talent being exploited before the world is really all the best

talent?' Well, much depends on the real definition of that peculiar word 'exploited.' Any singer or instrumentalist can bring before the public through the managers and newspapers any engagements he or she has filled and all that are expected to be filled, and the public is led to believe those particular artists are the choice ones. The mere fact, however, of the engagements means selection

and does not selection mean choice? Too seldom choice on merit, though, too often favoritism and sentiment and commercialism decide that choice. Those are all very peculiar words, needing precise and definite explanation.

"You will admit that there should be a standard of merit, and that that should be the deciding balance of weight in securing engagements. But is there not a standard of merit? Does any one doubt for a moment that real talent ever fails to win out? Absolute merit, great merit, always wins the day, and incidentally, with a little judicious 'exploitation' an early and a long day. The great perennial dissenting fight is among the mediocrities, where every one is as bad as another, or worse (with apologies), and from whence, for every engagement tossed to one of their number a Babylonian howl goes up from all the others against conditions, the public, managers and the press.

"Well, then, if one is not born great and cannot become famous, the next best thing is to become, if not at most notorious, at least popular. I have often observed the latter kind of artist enjoying much prosperity. At the same time I shall continue to nourish my plan of a kind of fraternal temple of art that shall alleviate some of the conditions surrounding the first steps of the artist."

Among the artists whose names must be enrolled among the visitors to Mrs. Dalliba's Sunday evenings, many of whom the writer had the pleasure of meeting there and in many cases the added pleasure of hearing, are the following: Zimbalist, Tina Lerner, Dr. Chessin, Paul Goldschmidt, Vera Schultz, Serge Barjansky, Margel Gluck, Roy Whithorne, Boris Hambourg, Mark Hambourg, Madame Reman, Madame von Argoy, Robert de Bruce, Robert Maitland, M. Scherépnin, M. Safonoff, Signor Camilieri, Ethel Leginska, Sascha Colbertson, Arthur Shattuck, Arthur Newstead, John Powell, Signor de Grassi, the Satz sisters, Jules Wertheim, Charlton Keith, Ruth St. Dennis, Ossip Gabrilowitsch, Louis Bachner, Professor Chiti, M. Irmanoff, Katharine Goodson, Arthur Hinton, Louis Blumenberg, Kathleen Parlow, Robert Chignell, Katharine Ruth Heyman, Zacharewitsch, George Fergusson, Frank Sargent, Vladimir Cernikoff, Dr. Rumschizky, Signor Le Comte, Winifred Christi, Leicester Parker, M. De La Cruz, Albert Randegger, Susan Strong, Patrick Desmond, Max Darewski, Cecile Briani, Miss Korniofsky, M. Oumiroff, Eddy Brown, Edmund Munger, Reider Kaas, R. O. Denton, Richard de Herter, Ilza Deutheiger, Jean Pchwiller, June Reed, and many other musical folk, besides many literary and dramatic personalities.

EVELYN KAESMANN.

Never was there a better judge of music than Liszt; never a diver who brought to light more hidden pearls; never a man more catholic in his taste. He knew also which of his own compositions were ephemeral, and which of lasting value. The latter he never ceased polishing to the end of his life.—New York Evening Post.

#### Max Pauer's Recitals a Rare Treat.

The popularity of Max Pauer, the distinguished German pianist, is unbounded with the music-surfited public of his native country. The critics vie with one another in writing of him in superlative terms, as may be seen from the following notices:

Max Pauer's piano recital marked an event. . . . I know of no pianist where man, artist and musical subject are more harmoniously blended. . . . His technique is of crystalline purity and



Photo by Anderson, Stuttgart.

MAX PAUER.

regularity, his phrasing and rendition unite highest brain power and warmest emotions of soul.—Musikalisches Wochenblatt, Leipzig, November, 1907.

Of all the solo concerts heard last week the foremost place must be given to Max Pauer's piano recital; the eminent ability and powerful personality of the artist once again created an immense impression. I should like to mention especially the C minor polonaise by Liszt, so rarely heard, and Brahms' eight "Klavierstücke," op. 76. Pauer hardly possesses a rival as an interpreter of Brahms' piano works, and as such he calls for the very highest expressions of admiration.—Münchener Neuste Nachrichten, Munich, January 13, 1909.

His entrancing, masculine, dignified touch—a perfect feast of spiritually refined and technical mastery, such as only artists of

the very highest grade can offer.—Karlsruhe Tageblatt, Karlsruhe, November 1, 1909.

Max Pauer proved himself once again to be a pianist of the very foremost rank. His rendering of Reger's Bach variations, op. 81, was a fabulous performance, astounding even if considered only as the result of an amount of work almost impossible to credit, and played with all the purity and expression intended by the composer.—Dr. Rudolf Louis, in Münchener Neuste Nachrichten, Munich, March 19, 1910.

#### MUSKOGEE MUSICAL NEWS.

MUSKOGEE, Okla., September 20, 1911.

Katharine Allan Lively, a pianist and teacher formerly of Houston, Tex., but now spending part of each season in Chicago, was a recent guest in Muskogee and visited the local office of THE MUSICAL COURIER. She will take an active part in the musical season throughout the country and undoubtedly will meet with success.

Mrs. J. M. Offield, president of the Ladies' Saturday Music Club, and her talented little daughter Alice have returned after an extended vacation.

Mary Bickford has gone to Texas to continue her musical studies this winter.

Hattie Weeks, teacher in the music department of the college at Alva, was a visitor in Muskogee this week.

Charles Wakefield Cadman and Paul Kennedy Harper will appear throughout this section in their very interesting and educational recital styled "An American Indian Music Talk." The first part of the program is devoted to the musical and verbal analysis of Indian music and is given by Mr. Cadman at the piano. The second part is devoted exclusively to the presentation of songs and piano music founded upon Indian themes harmonized and elaborated by American composers. Mr. Cadman is recognized as an unquestioned authority on this subject, and the visit of the two artists is anticipated with keen interest, and every musician, musical club, school (publ., college or university) should hear this unique recital.

The Aeolian Four, composed of J. Morris James, L. J. Hyde, S. B. Gamble and S. H. Stephens, are rehearsing preparatory to the coming season's work.

Mrs. J. M. Offield, reader, and Mrs. C. L. Steele, mezzo soprano, will give a joint recital at Talequah October 1. It promises to be an event in the musical season of that interesting and beautiful little city, formerly the capital of what was Indian Territory and the principal city in the Cherokee Indian Nation.

Harold Bauer and Kubelik will be among the musical attractions presented to Oklahoma City music lovers this season.

One of the interesting musical events will be the appearance in Oklahoma City of a vocal quartet including Agnes Kimball, soprano; Nevada Van der Veer, contralto, and Reed Miller, tenor, who will present some of the delightful songs of Lulu Jones-Downing, the Chicago composer.

Mrs. C. L. Steele will introduce for the first time in this section before the Ladies' Saturday Music Club the beautiful Japanese song cycle "Sayonara," by Charles Wakefield Cadman.

#### Music in Troy.

TROY, N. Y., September 19, 1911.

The Troy Conservatory of Music has opened its seventh season most auspiciously. The registration for the first four days eclipsed all previous registrations for the same period in former years. The faculty has been strengthened this year by five new and very capable teachers. The conservatory is incorporated by the Regents of the State of New York.

The Emma Willard Conservatory of Music has opened for its autumn and winter term, and everything points to a very successful year. The faculty will remain the same as last season. Director William L. Glover, well known in musical circles throughout the neighboring States, who has been seriously ill, is greatly improved in health. He is now able to sit up a few hours daily and it is hoped he will soon resume his duties at the conservatory.

G. B. O.

#### The Westbrook Festival Chorus.

The Westbrook (Me.) Festival Chorus, of which Mrs. George J. Akers (formerly Annie Holmes) is the musical director, will participate in the Maine Music Festival, to be held in Portland October 17, 18 and 19. This is reputed to be perhaps the best choral body in the State. The personnel includes sixty mixed voices, many of them trained singers. Mrs. Akers is the organist and music director at the Warren Street Church in Portland.

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WASHINGTON, D. C., September 21, 1911.  
Washington musicians are returning fresh from long weeks of country life or recreation in study and are looking forward with interest to the winter's opportunities. Next Sunday evening the season will open with Createore and his band at the Columbia Theater.

Another interesting item is the talk of Sunday night concerts by the Washington Symphony Orchestra, under the leadership of Heinrich Hammer. Some years ago a series of successful concerts was given with Reginald DeKoven, conductor. With the series now in view a musical and financial success is quite likely to be assured before being undertaken, and, as Washington has grown musically in the past seven years, there is little doubt of the outcome in the minds of those having charge. The best solo talent from New York and other cities will be engaged, and an opportunity to be heard will also be given some of Washington's fine soloists.

A card has been received announcing the opening of the branches of the piano department of the Von Unschuld University of Music, Marie Von Unschuld, president. Each month Madame von Unschuld reviews the work of the pupils of her graduate pupils. There are now two branches of this growing institution in Washington, and, besides, Madame von Unschuld has a large following in New York City.

Arthur Clyde Leonard, organist and choir director, has been retained for the coming year at Metropolitan Memorial M. E. Church. Mr. Leonard is quite an acquisition, being one of the best accompanists heard thus far in Washington. Besides teaching a large class in piano, theory, etc., he will coach a few singers in style and interpretation.

The Washington College of Music, Sidney Lloyd Wrightson, president, is beginning its eighth season with the largest enrollment in its history. Mr. Wrightson has placed two of his graduate pupils with Mr. Savage for the coming season. Some few changes have been made in the personnel of the teacher's staff, though the pivot remains the same.

Helen Donohue DeYo's beautiful soprano voice has been heard to advantage several times this summer at informal drawing room recitals, as her extra church and other engagements have prevented her leaving the city for long at a time. Two New York musicians have heard Mrs. DeYo sing during the summer and predict for her a brilliant career. It is a sad thing to those left behind that with the development of unusual talent a larger field than home is necessary.

Contraltos are rare, 'tis trite to mention, but in the engagement of Annie Staunton Cox, as contralto with the choir at St. Margaret's Episcopal Church, this congregation secures a fine quality of voice, evenly developed and with vibration, plus. Mrs. Cox has just completed two years of study in Germany.

Stanley Olmsted, pianist and short story writer, of Washington and New York, has delighted his many Washington friends this past month with several piano recitals, the most pretentious being given at "Vine-Croft," the country home of his parents, Mr. and Mrs. Victor Olmsted, in Virginia. On this occasion he played a program of Mozart, Liszt and MacDowell numbers.

Henry Xander has returned from his outing at Manhattan Beach and begun a busy season. For many years Mr. Xander was director of the Washington Saengerbund, and a successful one, too.

A joint violin and piano recital was given in the Parish House, Blue Ridge Summit, on August 26, by the Misses Milovich and Schwannecke, which proved both interesting and successful. Miss Schwannecke is a pupil of Prof.

Heinrich Hammer; her understanding and technic are rapidly developing.

Katharine McNeal has returned to Philadelphia to resume her coaching with Madame Grugen. Next year Miss McNeal will go abroad for a three years' course of study. Miss McNeal has not given up her teaching in Washington; her most talented pupils of the past two seasons will be under her instruction twice a week, as she expects to make the trip weekly from Philadelphia.

At the service in the Church of the Covenant, Sunday, September 17, Helen Donohue DeYo sang several solos, and a duet with Annie Staunton Cox. These two voices, soprano and contralto, blend with unusual beauty of tone.

Mr. and Mrs. Otto Simon have returned from their long summer outing abroad.

DICK ROOT.

#### Léon Rains as Mephistopheles.



LEON RAINS  
AS MEPHISTOPHELES.

The Dresden Nachrichten said:

The festival of the opera "Faust" with the new mise en scène passed off with great animation. The magnificent Mephistopheles, Léon Rains, who had been invited with all due honors to take part in the performance, was in the festive humor which enables an artist to surpass himself. The role, as is well known, is one of his best. In the whole theater a kind of première excitement reigned which often in the very midst of the performance as well as at the end of the acts concentrated itself to stormy applause.

Of the same performance THE MUSICAL COURIER published this review:

The main feature of interest for many was decidedly the reappearance of Rains in his famous role of Mephistopheles. The great basso achieved a triumph. In excellent form, his bold conception of the part, the remarkable range and adaptability of his voice, and his versatility in catching the many varying and subtle tones of this difficult role, completely carried away the audience, and there was

#### The Peabody Engages Lhevinne.

Josef Lhevinne, the Russian pianist, has been engaged to give a recital under the auspices of the Peabody Conservatory of Music in Baltimore, Friday, February 9, 1912.

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ST. LOUIS, Mo., September 20, 1911.

With the return of many musicians from their summer outings the season is opening auspiciously.

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Claire Norden, pianist, returns to resume her studio work after two years' study in Berlin with Josef Lhevinne. Miss Norden has been greatly missed during her long absence. She will be warmly welcomed back home, and it is to be hoped will be heard often during the winter.

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Emmet Murphy is another pianist who has been under the direction of Lhevinne for some time. He is now returning home, and gives promise of being a conspicuous figure in local musical circles.

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Stella Mette, a young mezzo-soprano, who recently made her debut under favorable circumstances in Genoa, Italy, gave a concert at Goller Hall last Wednesday. She was assisted by the Paragon Quartet; Marie Schneewiss, violinist, and Rene Becker, pianist. Miss Mette intends to return East shortly, as she is considering offers made by Covent Garden and Hammerstein in London.

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News has been received from Curtiss Wesley Rapp, formerly of St. Louis, and one of the most prominent baritones of the city. Mr. Rapp is at present carrying on his work very successfully in Los Angeles, Cal. He will be remembered not only as a prominent church singer, but also by the important roles he filled in operas given by different clubs. He is now soloist at the weekly concerts given in Redlands, Cal., which work he will continue through the winter.

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A musicale was given at the home of the Misses Messner last week. The program was presented by Ida Messner, a pianist of ability, and Raoul Bonanna, formerly with the Metropolitan Opera Company, whose rich baritone voice delighted his audience.

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Adelaide Norwood, whose career in English grand opera has been very successful, has been singing a miscellaneous program at the Columbia Theater the past week. Among her selections are many old favorites from "Martha," "Il Trovatore," and other operas.

ISOBEL McCARMICK.

#### Jules Wertheim's Foreign Press Notices.

Jules Wertheim, the Polish pianist and composer, received the following notices abroad:

Among the novelties produced was a symphony by Jules Wertheim, a young musician born in Warsaw. The symphony is a work of great beauty, and, although composed some time ago, shows no trace of being an early production except by the freshness of its conception. It is full of fresh, tender sentiment and melodious invention and is penetrated throughout by a spring-like atmosphere. It shows a masterhand in the whole of its construction—in form as well as in the treatment of the orchestra, and is perfectly free from anything unfinished or traditional. A certain affinity to Tchaikowsky's later works can be detected in it, there is the same spiritual grace common to both, being Slavs, and the same sensitive mood. A largo, giving the impression of loneliness and dying off plaintively, leads to an allegro, also written in rather a melancholy spirit, beautiful melodies following each other and finally vanishing. Then comes a scherzo of the lightest, sprightliest nature, which is perfectly charming. The last movement begins with a broad, sustained introduction, passes into a quicker tempo, and finally rises to a brighter and more joyful spirit. The work received an interpretation clear and true in every point, and the success was great.—Rigasche Rundschau.

Jules Wertheim is a most promising composer. Through his work goes a spirit of suffering and struggling with fate, but also one of comfort and resignation, and the whole atmosphere reminds one of Tchaikowsky's later works. But this is no reproach to Mr. Wertheim, who fully understands how to preserve his own originality. The scherzo, with its sustained, melodious middle part, is a little masterpiece. The finale is free in form and evidently based on a definite poetical thought. The beautiful work met with a warm reception, and Mr. Wertheim had to appear on the platform to thank the public for its acclamations.—Rigasche Tageblatt.

Wertheim's symphony was the center of interest of the evening. This young composer's work gives pleasure not only because of its rich flow of melodies, but also because of the skilful treatment of the instruments and the excellent harmonies. Mr. Wertheim is a

musician of profound feeling who knows how to express it. He is gifted with great inventive power, is never commonplace, and his music is most pleasing, poetical and caressing. The scherzo is charming and has a peculiarity entirely of its own. The third movement is somewhat free in form, but it contains many beauties, and is full of spirit and verve. The symphony must be counted among the most interesting works of the present day, and its success was sensational.—Düsseldorfer Zeitung.

The playing of Jules Wertheim, who gave a piano recital at the Disch-Saal, was listened to with interest and pleasure, as it revealed a personality of strong musical feeling and great power of production. The artist's exceptional technic and force, saturated with passion and temperament, point toward tasks of a big style. By his intensity he produces an atmosphere of great charm. The varied program began with Bach's chaconne (arranged for piano by Busoni), which Wertheim built up to a powerful height. Then came variations by Haydn, pieces by Chopin and Liszt, and several very pretty compositions of his own. The artist knew how to hold the public's interest in every item, and received hearty applause.—Koelnische Zeitung.

The program consisted of six preludes, one impromptu and three études by Chopin, pieces by Bach, Haydn and some compositions of the pianist himself. Bach's chaconne opened the concert and gave the player ample opportunity to show his technical skill. In Haydn's "Andante Varié" the principal motive was brought out in resplendent beauty, and Chopin's six preludes gave an excellent picture of the rich coloring and variety of this style. The impromptu, op. 36, caressed the listeners' ears with a peculiar charm. The same may be said about the études which followed, especially op. 10, No. 3. The artist's own preludes have a quite personal note, and, like his variations, give proof of great talent. Mr. Wertheim displayed his greatest art in pieces by Liszt. His masterly skill, reaching the farthest end of the limit attainable, brought him storms of

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applause. He had to appear again and again, and expressed his thanks by playing a nocturne by Paderewski.—Mannheimer Volksblatt.

Owing to an error in the papers announcing the beginning of the concert half an hour before it really commenced, the public was not in its rosiest mood when the artist stepped on the platform, but it very soon became reconciled to him under the impression of the inner depth of his spirited and masterly playing, and followed his grand, graceful and clear interpretation of classical and modern compositions with great attention. Bach's chaconne gave the artist an opportunity to display a brilliant technic, a highly intellectual interpretation, coupled with the serious conception demanded by the style of Bach. An effective contrast to this was provided by Haydn's "Andante Varié," played fluently and elegantly with a clear design of the leading melody and neat execution of the passages. The preludes, impromptu and three études by Chopin were also rendered skilfully, characteristically and poetically, and showed off the artist's elastic, clear touch and vivid expression. Wertheim's own compositions—six preludes and variations—are cleverly constructed. They contain interesting motives artistically developed. The best effect was achieved in the second prelude in C minor and the fourth in C major. From the standpoint of a pianist, the artist gave his most perfect performance in works by Liszt. In these he developed an extraordinary power of truly fascinating playing. In any case, the principals of our academies and leading societies will have to direct attention toward this artist. Enthusiastic applause compelled the artist to play an encore.—Mannheimer Tageblatt.

In Jules Wertheim we made the acquaintance of a pianist who can hold our attention. In Bach's chaconne the intricate harmonies were rendered clearly and precisely. The chords, amplified in a colossal way, were splendidly attacked and mastered without effort. Mr. Wertheim played the "Andante Varié" by Haydn with refined feeling and surprising perception of style. Six preludes by Chopin showed many excellent qualities; with all the technical skill displayed, there was a deep penetration of the psychological part. Wertheim's own compositions, six preludes, are conceived in Chopin's spirit. At the end of the concert Wertheim played four pieces by Liszt, with untroubled memory and unabated force, and proved himself a master of the keyboard.—Mannheimer Volksstimme.

The young pianist, who also introduced himself as composer, is a nephew of Karl Lausig, and has studied at the Warsaw Conservatoire. He is without doubt a highly gifted artist, elected for great things. He is provided with a neat technic, a touch of great variety, and in his conception also shows himself to be an artist

of strong temperament. Haydn's variations were not only played neatly and fluently, they were excellent, too, as regards style. In works by Chopin, his great fellow countryman, Wertheim was entirely in his element, and played them in a most interesting manner, the prelude in A flat especially was revealed in its full romantic charm, and the pathetic prelude in D minor was played with touching expression. Wertheim's own compositions gave proof of great musical insight, the prelude in G flat major being the most interesting of all. The last part of the program showed Wertheim as a Liszt player, and as such he revealed a force of temperament, a bravura and a power of expression which justifies the greatest hopes.—Mannheimer General-Anzeiger.

Who is Jules Wertheim? Until now nothing had been heard about him, but his name will have to be remembered, as all the more will be heard about him in the future. Jules Wertheim is a pianist of the highest technical accomplishment; but his skill stands everywhere unconditionally in the service of a truly musical, honest and straightforward artistic conception. His artistic spirit of faithfulness toward other masters' works is shown to a great extent in the modesty with which that artist, renouncing all false ambitions, remains strictly within the limits of the means of execution the work provides for him—even where they may appear to him rather narrow. Jules Wertheim does not belong to those pianists who, with an overwhelming display of strength and great outbursts of temperament, seek pompous effects; he, therefore, as a true artist, endeavors to reach those climaxes by a subtle refinement of his own particular technical and spiritual means. At the head of his program he put his most important artistic performance, and rendered Bach's chaconne in its whole noble clearness in such a certain and easy way that even in the modern technical setting the work revealed its classical, devoted character. Then he played an andante by Haydn so delicately and at the same time in such a charmingly naive manner that we really felt that we would like to know him as a Mozart player. As an interpreter of Chopin he is quite exceptional. This piano poetry is evidently in close touch with his own artistic nature. His interpretation of six preludes, one impromptu and several études was full of a deep, pure sentiment, to which the most secret moods of Chopin's world of sensation were made clear like a matter of course.—Düsseldorfer Zeitung.

Owing to his flawless technic and extraordinarily great power of interpretation, by which he renders other masters' works in the most perfect spiritual meaning, Wertheim may be called an exceptionally great interpreter of C. op. in.—Düsseldorfer Tageblatt.

Jules Wertheim ranks among the most enjoyable of the many pianists who have been here during the winter. His preference for Chopin was fully justified, because he rendered his master's works in the most artistic fashion, not in an effeminate way, but with great warmth, introspectiveness and with that expression of sadness and pain which goes deeper to the heart than sentimentalism. His touch is the result of a deeply musical nature; every sound is full of beauty.—Dresden Anzeiger.

Jules Wertheim is a thorough artist who combines an exceptional technic and deep musical feeling with a vivid temperament and a strong individuality. His rendering of Bach's chaconne in Busoni's difficult arrangement was an exceptional performance. His interpretation of Chopin is less delicate and lightly poetical than is usually to be found, but the intensity of expression has a convincing effect, even where his personality and that of the composer do not cover each other entirely. Not one note he plays is uninteresting. He rendered Liszt with dazzling brilliancy, but also with great warmth. Also as the composer of some very cleverly written pieces he was successful. As works of a big style suit him above all, we express the hope to meet him soon at a Gürzenich concert in a work for piano and orchestra.—Koelner Tageblatt.

#### De Pasquali-Scotti Recital Tour.

Bernice de Pasquali and Antonio Scotti, of the Metropolitan Opera House, will make another tour this autumn. This time they go to the Middle West, where their first joint recital takes place in Chicago, October 8. After recitals in several cities and towns they close their tour at Toledo, Ohio, November 3, ten days before the opening of the opera season at the Metropolitan. The programs for the tour will consist of opera arias, opera duets and songs in several languages. Mr. Scotti will sing numbers from "Faust," "Otello," "Pagliacci," "Don Giovanni," "Sonnambula" and "The King of Lahore." Madame de Pasquali is to sing by request some arias that have made her famous, including the "Mad Scene" from "Hamlet" and the polonaise from "Mignon." The duets on their programs are from "Don Giovanni," "The Marriage of Figaro," "The Barber of Seville" and "Don Pasquale." Madame de Pasquali also sings songs by Brahms, Tosti, Mattei, Henschel and Dell'Acqua.

#### Kubelik Sails for America Today.

Jan Kubelik, the violinist, sails from Europe today (Wednesday) on the steamer Kronprinz Wilhelm for New York. He is accompanied by Ludwig Schwab, the pianist. The tour, which is of 100 concerts, extends all over the United States and both Eastern and Northwestern Canada (the latter section being visited by him for the first time); also the entire Pacific Coast from Vancouver, Victoria, Seattle and Portland on the north to Los Angeles and San Diego on the south. The tour is under the direction of F. C. Whitney, opening in New York at the Hippodrome, Sundays, October 15 and 22; at the Academy of Music, Brooklyn, Wednesday evening, October 18, and at the Chicago Auditorium October 29 and November 5.

#### Nichols Resumes Teaching.

John W. Nichols, tenor, has resumed teaching in his new studios, 330 West Fifty-eighth street, New York, and persons wishing to make an appointment for voice trial can do so by phone or letter. Mr. Nichols has been engaged by Columbia University of New York City to take charge of a class in vocal culture.



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## MARGUERITE LEMON'S TRIUMPHS IN ITALY.

Marguerite Lemon, the American soprano, who began her operatic career at the Metropolitan Opera House five years ago, has just scored a great success in Rome. Endowed with rare talent and a fine dramatic soprano voice, rich, warm and pure, full of enthusiasm for her art, this young singer spared herself no pains to reach the summit of the difficult and thorny path of the lyric artist. In this short period of time she has placed herself among the most appreciated artists. With a queenly figure and interesting face, enhanced by beautiful and intelligent eyes, Miss Lemon gives to every role that she impersonates the most impressive and vivid interpretation. Wherever she has sung she has earned new laurels.

After her many successes in London and in Germany, where she appeared in Wagner's operas, Miss Lemon sang the role of Nedda in "Pagliacci" at the Teatro Nazionale, Rome. She became directly the "enfant gâté" of the public. Not only the journals devoted to art, but the political papers, too, sang her praises, declaring that they did not know what most to admire in this fascinating singer.

While in New York last October Miss Lemon, who had previously achieved a triumph in Germany in the role of Marta in D'Albert's "Tiefland," received an offer by cable to introduce that role in Covent Garden, London, and, although she was contemplating a series of concert appearances in America, the offer was so enticing that she decided to accept it, and sailed for London on five days' notice.

Miss Lemon has won brilliant triumphs both in Germany and England, and recently has added to her laurels the encomiums of press and public in Rome. Although gifted by nature with beauty and charm as well as a rich soprano voice, she has accomplished great things by her intelligent industry and strict devotion to her art.

Her acting is temperamental, as shown in her sympathetic portrayal of Santuzza and her poetical conception of Elsa. At her last appearance in Rome this summer the Duca di Genoa was present and warmly congratulated the American prima donna. This soiree d'honneur was a veritable triumph for Miss Lemon. The house was crowded and she was overwhelmed with floral tributes.

Miss Lemon possesses a large repertory of operatic roles, among which are Elsa, Elizabeth, Sieglinde, Marguerite ("Faust"), Santuzza, Nedda, Fedora, Manon, Marta in "Tiefland." In all she has thirty roles and an

abundance of concert songs. She now has an offer to sing in Italy in "The Girl of the Golden West."

Miss Lemon will fill engagements in Europe during the autumn and early winter season, and then return to her native country to appear in a number of concerts and recitals under the management of the Concert Direction M. H. Hanson, of New York.

Following are the press notices of Miss Lemon's appearances in Rome last June during the exposition:

At the Nazionale they gave once more the "Pagliacci" in which Miss Lemon was a most graceful, fascinating and impressive Nedda, and was obliged to repeat amid great applause the air of the first act.—Orfeo, Rome.

La Lemon made her debut five years ago at the Metropolitan Opera House as Micaela. She had a great success, being many times called to the footlights.

After this first triumph this splendid artist had others not less important. She has appeared in the great casts of the world, among whom may be mentioned our own Caruso.

After America she sang in the cities of Germany with extraordinary success, among them being Wiesbaden, Munich, Mainz, etc. Among her triumphs were the roles of Sieglinde, Elsa, Butterfly and Marta in "Tiefland," from the pen of d'Albert. This last she was engaged specially to create at Covent Garden, London.

Although fascinated always by the Italian School which she interprets artistically, she has had great success in all the youthful dramatic Wagnerian roles.

She has desired always to sing in the Italian atmosphere and therefore she did not hesitate to accept an engagement for the season now opened at Nazionale. She has justly merited the unreserved and unanimous applause of the public and of the press. The whole press is an uninterrupted laudatory hymn for the beautiful and graceful American.—The Orfeo, Rome.

At the Nazionale we have had a newcomer in Miss Lemon. She has given much pleasure with her splendid voice, and called forth much applause.—Giornale d'Italia, Rome, June 25, 1911.

Marguerite Lemon sang with exquisite art and with a voice warm and mellow. She was compelled to repeat the aria in the first act in response to insistent applause.—Corriere d'Italia, Rome, June 25, 1911.

At the Nazionale "Cavalleria" and "Pagliacci" were given with great success. Miss Lemon's beautiful voice produced much enthusiasm and she was enthusiastically applauded.—Messaggero, Rome.

The part of Nedda in "Pagliacci" was interpreted with art and exquisite sentiment by Marguerite Lemon, who was much feted and obliged to give an encore of the air in the first act.—Vita, Rome.

At the Nazionale yesterday evening, in addition to "Cavalleria Rusticana," there was given a new version of "Pagliacci" with

Marguerite Lemon who interpreted the part of Nedda with exquisite art and a perfect and most pleasing voice. Miss Lemon repeated amid great applause the air of the first act.—Corriere d'Italia, Rome.

Nedda in "Pagliacci" was Marguerite Lemon, who received loud applause, especially after the air of the first act, which she was obliged to repeat. Her pleasing and spirited voice, together with her exquisite art, called forth sincere enthusiasm.—Messaggero, Rome.

At the Nazionale yesterday evening in "Pagliacci," the part of Nedda was rendered by Miss Marguerite Lemon, who sang with exquisite art and a warm and mellow voice. She repeated the air of the first act amid warm applause.—Giornale d'Italia, Rome.

A very large audience yesterday at the representations of "Cavalleria Rusticana" and "Pagliacci"; the artists were loudly applauded and especially Miss Lemon, who was obliged to repeat the air of Nedda in the first act of "Pagliacci," and the tenor, Albani, who had to repeat the arioso.—Popolo Romano, Rome.

Also in Germany Miss Lemon has duplicated the splendid impression made in Italy, and with other roles which she sang in German, as will be seen from the appended criticisms:

Miss Lemon in the role of Elsa was captivating. She possesses all the qualities required for a charming and poetic embodiment of the engaging princess. Her fresh, youthful and beautifully trained voice rang out with lovely color, warmth and fascination.—Wiesbaden Journal.

In the next number we became acquainted with the opera singer, Fräulein Lemon, from the Metropolitan Opera House in New York, who sang the recitative and aria of the Countess from Mozart's "Figaro," and lieder of Brahms, Strauss and Godard. Through the gift of beautiful voice, excellent singing art and the fascination of an artistic personality she greatly distinguished herself. In consequence her appearance was a very great and enthusiastic success.—Münchener Tageblatt, Munich.

Madame Lemon has not only a finely cultivated voice, temperament and strength, but great beauty of art in the lyric passages. Never, not even in Bayreuth, nor in the Prinz Regenten Theater, Munich, have I heard the "Balcony Scene" sung in such a charming, enchanting and lovely manner.—Mainzer Tageblatt, Mainz.

Miss Lemon in the role of Sieglinde ("Die Walküre") proved that she has found a task congenial to her vocal as well as histrionic talents and she successfully demonstrated this accomplishment last evening.—Mainzer Anzeiger, Mainz.

With delicate feeling, vocally and dramatically, Fräulein Lemon represented the forsaken Butterfly, around whose sad fate the net of the opera is woven. This artist in her bearing represented the real Japanese maiden, and gave great pleasure with her well schooled vocal organ. She easily proved that the height of her voice is also capable of giving full expression to this difficult role. This artist made the audience feel the soul sorrow and desperation of the sacrifice of poor Madame Butterfly. She used no superfluous melodramatic effects, only the beauty of sincere and realistic art.—Mainzer Anzeiger, Mainz.

### MUSICAL TOLEDO.

TOLEDO, Ohio, September 17, 1911.

Toledo's program of musical events for the season speaks for music lovers in the city and nearby towns a generous number of fine concerts and recitals. Miss Kathryn Buck announces the coming of Kubelik October 25 with a number of splendid attractions to follow. The Orpheus Club, besides preparing a number of big men's choruses, will bring David Bispham and Florence Hinkle. The Eurydice Club, which from year to year gives a series of concerts of excellent quality and taste, presents Antonio Scotti and Bernice de Pasquali, the Cincinnati Orchestra, a string quartet, and Corinne Kider-Kelsey in the four concerts to be given this season. The Toledo Symphony Orchestra and other organizations large and small, besides the many programs in the various institutions of the city, all combine to make this a year of much musical promise.

Walter Bently Ball, baritone, of New York, who has identified himself with the Toledo Conservatory, is receiving considerable attention as a leader of the voice department in this growing institution. W. E. Ryder, also a competent teacher of voice in this school and leader of the Orpheus Club, is ill at St. Vincent's, but is recovering.

Cowell C. McKee, a new piano teacher at the Columbia School of Music, gave a fine recital recently.

EVA D. GARD.

### Alda to Sing with Philharmonic.

Frances Alda, the prima donna soprano, has been engaged to sing with the New York Philharmonic Society, March 10, 1912. During the season Madame Alda will sing with other orchestras, including the St. Paul Symphony, Minneapolis Symphony, and the Lehigh Valley Symphony, of Bethlehem, Pa.

### Madame Gardner-Bartlett Returns.

Closing her summer home at Waterloo, N. H., the last week of September with a fete to the townspeople, Madame Gardner-Bartlett will open her New York studio, at 257 West Eighty-sixth street, October 2, and resume her teaching immediately.

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## MUSIC IN MEMPHIS

MEMPHIS, TENN., September 17, 1911.

Apropos the coming of the "Girl of the Golden West" to the Lyceum Theater this winter, the musical culture class of the Beethoven Club will begin work on December 20 with the study of that opera. Throughout the season the class will study the various operas, many of which will be brought to this city by Manager Frank Grey.

\*\*\*

The Memphis Symphony Orchestra Association has completed plans for four delightful receptions to be given for the musical guests of the Tri-State Fair, which will open here September 27. The Nineteenth Century Club, Mrs. R. O. Johnston, president, and the Young Men's Christian Association will co-operate in these entertainments. Committees have also been appointed by Mrs. Lelia Hudson, chairman of the woman's department of the fair, to assist in receiving and entertaining the guests. Mrs. James McCormick is chairman of the reception committee, and through the Business Men's Club an invitation will be extended to out of town business men to bring their wives as the guests of the Symphony Orchestra Association, the Y. M. C. A. and the Nineteenth Century Club.

\*\*\*

Plans for a big spring musical festival are rapidly forming, and it is expected that every musical organization of any consequence in the city will assist with the venture. The Memphis Symphony Orchestra and the Memphis Choral Society will invite the co-operation of all musical clubs and individuals in this undertaking. A contest will be opened for choruses from surrounding towns in Mississippi, Tennessee and Arkansas to compete with the Memphis Choral Society, the best chorus to be awarded a grand prize. This will be known as the Tri-State Chorus Contest and any chorus of not over 100 or less than fifty voices may compete. Two or more of the smaller towns may combine and the form a competitive chorus.

\*\*\*

Edmund Wiley, of the Edmund Wiley studios, is spending two weeks in the country before beginning his work in the Woman's Building.

\*\*\*

Louise Oliver and Virginia Maddox left Wednesday for Nashville, Tenn., to enter Belmont College where they will make special study of vocal and instrumental music.

\*\*\*

Prof. Jacob Bloom is expected home this week from a summer spent in the North and East. He will resume his work with the Southern Conservatory of Music on October 1.

\*\*\*

Martha Trudeau has returned from a summer vacation and will resume work with her class at an early date.

\*\*\*

Angelo Corteze, harpist, who has been engaged by the Southern Conservatory and the Memphis Symphony Orchestra for the season, has arrived and will begin his duties at once.

\*\*\*

Maryha Hawkins, manager of the North Memphis Music Club, will call a meeting of that organization early in October when plans for the year's work will be discussed.

\*\*\*

Louise Faxon has returned from a trip East and will take up her work at once. As leader and director of the Sherwood Club, Miss Faxon has made excellent plans for the season, which will begin early in October. Until this season Miss Faxon was connected with the Tobey School of Music.

NOLA NANCE OLIVER.

## Werrenrath Recital at Beverly.

Reinald Werrenrath gave the following program at his recital in the music room of Mrs. H. P. McKean's summer residence, at Prides Crossing, Beverly, Mass., Friday, September 22:

Meerentille .....	Schubert
Tambourliedchen .....	Brahms
O kühler Wald .....	Brahms
Langs en A .....	Grieg
Lauf der Welt .....	Grieg
Zur Ruh', zur Ruh' .....	Wolf
Lieber Alles .....	Wolf
Du meines Herzens Krönlein .....	Strauss
Dem Herzen Ähnlich, wenn es lang .....	Strauss
Invictus .....	Bruno Huhn
The Rose and the Heart .....	Chester Searle
Days of Long Ago .....	Chester Searle
I Hear You Calling Me .....	Charles Marshall
Fuzzy-Wuzzy .....	Arthur Whiting

## Zeppilli Will Soon Sail for New York.

Mlle. Zeppilli, whose success at Aix-Les-Bains was recorded in THE MUSICAL COUPLER last week, will soon sail for New York to begin her new season with the Philadelphia-Chicago Grand Opera Company. The following notice in the Comœdia of Paris refers to Mlle. Zeppilli's triumph at the French spa:

Mlle. Zeppilli achieved a triumphal success at Aix Les Bains in "Traviata" and "Cavalleria Rusticana." She was literally showered

with flowers during the last act ("Traviata") and her triumph brought a pressing demand to sing in "Traviata" at the Grand Cercle. She has granted the wish of M. Grandey.

## Harold Bauer in Switzerland.

Harold Bauer's European press criticisms are perned in language that would sound extravagant to American ears if translated literally, but fortunately for Mr. Bauer's peace of mind, these reviews rewritten in calm and flowing English are more sane and more in keeping with the magnificent poise of this virtuoso's art. France, Germany, Belgium, Switzerland and England have each in turn heard this scholarly pianist, and while some of the critics have used many adjectives to describe the effect of Bauer's playing upon his audiences abroad, not one has made a statement not substantiated by the performances.

When Harold Bauer last played in Lausanne, Switzerland, he was heard by an overflowing audience. What the critics thought of his playing is set forth in the following free translations from three papers:

If the word was not abused by frequent usage we would say that Harold Bauer is a marvel. It is difficult in all events to imagine playing more colorful, more varied, more limpid in touch, more expressive and more eloquent. It was the first time at the House of the People that we heard the pianist, and with the assembled audience we were captivated and enthused. Under the fingers of the virtuoso the piano responded in lightness, similar to the warbling of birds, and we heard the delicious melodies with their tones and finesse and adorable tenderness. Then the music vibrated with the sonority of the organ. In these times where virtuosity is pushed to the last limit, it too often becomes something else. Mr. Bauer neglects nothing in the mere refinements of technique, but it is not for the purpose of dissimulation, but to express the intensity and



HAROLD BAUER.

relief of the works he interprets so as to preserve their proper nature and their integral beauty. The sincere and hearty applause must have convinced him that the listeners were enchanted by his talent and delighted with their evening.—Feuille d'Avis de Lausanne.

In his recital at the House of the People, Harold Bauer confirmed the great impression he left when he played at the theater in Lausanne the first time, six or seven years ago. The prodigious qualities of the performer served to reveal to those in the house the highly emotional and vital sensibility of the artist, always one of receptivity, hinting of and guiding by a fine intelligence and marked decision. The sense of his playing is doubled by a perfect understanding of the instrument, exquisite taste and so rare, and the power to be heard while doing much but seeming to say little, in a word—genius. And is it not genius that is required to resuscitate, call forth, re-establish and vitalize the works, even the spirit, of Beethoven, Mozart, Schumann, Schubert and Chopin with such intensity of notation, such independence and such probability?—Lausanne Gazette des Etrangers.

His technique is equal to that of the great virtuosi; however, he never makes a display of it, and the musician who listens forgets the difficulty in seeing the result. The result was certain to electrify the audience Tuesday last; it was a realization of pure beauty, something indescribably poetic and wing-like; the sonata, op. 3, of Beethoven, the last, elevated and strong; the "Papillons," tearing pine, fixed and dead on paper; and this all adorable fantasia of Schumann revealing the spirit and brilliancy of the player; the perpetual movement of the toccata, fearful as something Titanic; Mozart wreathed in smiles; the fresh transparency of the "Jardins sous la Pluie" caressed us; the prelude of Moor, sweeping heated realities of the present into a hidden corner; a Chopin work last, with its spirit of beauty and suffering. With Mr. Bauer the piano becomes human and gives an impression of mystery incarnate. Such was the recital of Tuesday last, where the one who writes these lines and all the artists present relished the exquisite playing and admired without reservation and unconstrained enthusiasm.—Gazette de Lausanne.

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**Cottlow Recital in Chicago, October 22.**

Augusta Cottlow will make her reappearance in Chicago, October 22, when she gives a recital at the Studebaker Theater. Since she played in that city the last time Miss Cottlow has spent some years abroad, during which she played with the Berlin Philharmonic Society in Germany and Holland, with the New Symphony Orchestra in London, the Royal Orchestra at Oldenburg, the Philharmonic Orchestra in Warsaw, the Leipsic Philharmonic Orchestra, the Philharmonic at Halberstadt, and the Bluthner Orchestra of Berlin.

Miss Cottlow will play in New York several times this season and she has other engagements East and West. At the close of her bookings here the pianist will return to Europe, where she will again remain for a number of years.

The following press notices refer to Miss Cottlow's recital in Chicago, February 6, 1908:

The recital which was given by Miss Cottlow in Music Hall last evening demonstrated that that talented young performer has learned something of the knack of program making, as well as much about the art of playing the piano.

Miss Cottlow disclosed no little gift for the art which she has chosen for her own. Technically she is well equipped—so well indeed that the uncommon difficulties of many of the works she played were surmounted with the ease that only comes to those whose practice has been long and whose patience has been tireless. The artist also would seem possessed of poetic feeling and imaginativeness, these qualities being well in evidence in her reading of the romance of Brahms and Debussy's "Claire de Lune."—Chicago Evening Post.

Last night in Music Hall Augusta Cottlow gave one of the most satisfying and best piano recitals we have had this season. She prepared a program which would have taxed the power and endurance of any of the great artists who have come here recently, and she played it with a virility and brilliance which captivated her hearers. Rarely has such wide range in dynamic contrasts been heard from the feminine members of piano recitalists, and technically there was an authoritative mastery and facility which showed natural aptitude combined with application.

Her program also showed a progressive spirit and intimate acquaintance with the highest of piano literature, both among the older classics and the modern composers.

The Busoni arrangement of the D major organ prelude and fugue of Bach, which Busoni himself performed here, was delivered with dignity and broad musical reading, and the romance in F major, op. 118, No. 5, by Brahms, and a very seldom heard nocturne in F sharp minor, op. 48, No. 2, by Chopin revealed the poetic and sentimental traits of Miss Cottlow, while the C sharp minor scherzo,

op. 30, was one of the most brilliant of the evening's offerings. Much interest centered in the playing for the first time here of MacDowell's "Sonata Tragica," op. 45, in G minor. Miss Cottlow played it with a broad sweep and temperament. Two pieces by Debussy, "Claire de Lune" and the prelude in A minor, followed, and so immense was the performance of the latter that it was redemanded by the audience. This piece, which had been heard here several times, is one of this composer's most inspired works, and although of the new French school both in harmonic and musical construction, has something so fascinating in its content that it is sure to become a favorite with pianists. The less popular legend of St. Francis d'Assisi, "The Sermon to the Birds," and the tarantelle, "Venezia e Napoli," of Liszt, played with great virtuosity, completed the program, and Miss Cottlow added a exardas by MacDowell as an encore.

The distinctive feature of Miss Cottlow's playing is not so much her technical proficiency, which is certainly immense, but her very large and musical tone and her ability to shade it and modulate it so that it sings as well as roars and thunders.—Chicago Examiner.

**CHICAGO AUDITORIUM REMODELED.**

The Auditorium Theater, in Chicago, which is perhaps unsurpassed in point of acoustics, again has been remodeled by the Chicago Grand Opera Company and is now one of the most attractive grand opera auditoriums to be found anywhere.

Last year the Chicago Grand Opera Company remodeled the interior of the Auditorium Theater at a heavy cost. A large part of the main floor was cut off and in a part of this space a graceful curving tier of boxes was built. With this new tier in the center of the house at back, the boxes extended in oblong form from one side of the proscenium arch to the other. Behind the new boxes a large section, that had been a part of the main floor, formed a wide promenade. The first remodeling resulted in forty-three boxes, divided into upper and lower tiers on the sides and the single tier of new boxes at the back.

But, before the season was over, the directors of the opera company realized that more boxes were needed. So another large sum was spent. Four rows, or 166 seats, were removed from the main floor just below and in front of the rear boxes, and in this space thirteen new boxes were built. In the remodeling two side boxes, before useless, were gained, making fifty-eight in all.

This work has just been finished and now the boxes sweep around in two tiers from one side of the stage to

the other, forming a magnificent double horseshoe that will glisten with the jewels of the social elect of Chicago when the opera season opens on November 22.

The total value of these fifty-eight boxes for the season of ten weeks is said to be \$150,000. The total capacity of the Auditorium Theater now is 3,671. The color scheme of the interior is ivory and gold, and against this rich background the dark red curtains of the boxes form a striking contrast.

**MacDowell Chorus Rehearsals.**

The MacDowell Chorus will begin its rehearsals October 16, when Conductor Kurt Schindler returns from Europe. At the first concert of the season in Carnegie Hall, December 11, Liszt's oratorio, "St. Elizabeth," will be sung. This is to be the first in a series of concerts planned to observe the hundredth anniversary of the birth of Franz Liszt. The MacDowell Chorus will sing the "Magnificat" in Liszt's Dante symphony, with the New York Philharmonic Society. December 21 and 22, at Carnegie Hall. The Chorus will sing again with the Philharmonic Society at the closing pair of concerts in March, 1912, when Beethoven's ninth symphony with the choral movement will be the feature of the program. Applications for membership to the MacDowell Chorus may be sent to Allan Robinson, 165 Broadway, New York City.

**New Rooms for Young Men's Symphony.**

The Young Men's Symphony Orchestra, of which Alfred L. Seligman is president, will begin its tenth season October 15 at the new rooms of the society, 52 East Forty-first street, New York. Rehearsals are held every Sunday morning at 10:30. Arnold Volpe is the musical director. Many players in the regular symphony orchestras received their training while members of the Young Men's Symphony. New applicants are requested to call with their instruments Sunday, October 1 and 8, between 10 a. m. and noon. Mr. Seligman, the president and one of its zealous patrons, plays first cello in the orchestra.

Phrenologist—Your bump of melancholy is very large. What are you, an undertaker?

Subject—No, I'm an American composer.



Photo by Matzene, Chicago.

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### The Tollefsens Champions at Tennis.

Carl H. Tollefsen, violinist, and his wife, Mrs. Schnabel-Tollefsen, pianist, have returned from a month's stay at Hague, on Lake George, where they enjoyed a delightful vacation. Mr. and Mrs. Tollefsen are enthusiastic tennis players, being the champions at mixed doubles in their club, The Parkway Heights Tennis Club of Brooklyn, of which they are members.

For several days Mr. and Mrs. Tollefsen were guests of Mr. and Mrs. G. Waring Stebbins, who have a cottage at Hague. Mr. Stebbins is organist of the Emanuel Baptist Church of Brooklyn, and a vocal teacher in that borough.

It was Mr. Stebbins whose fast motor boat won the Town Topics cup offered by Colonel Mann in the annual Lake George Regatta held on August 17. This boat, named Carol II, came in ahead of all other competitors on the home stretch, having conceded almost five minutes headway to the other boats. It was an exciting finish and great was the cheering when the Carol II crossed the line, Mr. Stebbins being exceedingly popular at Hague. It was in this boat that Mr. and Mrs. Tollefsen went on so many pleasant trips, including one to Rogers Rock, made famous in history by the memorable slide of Major Rogers during the French and Indian wars in this country. While traveling between two trading posts Major Rogers was followed by Indians. He had reached the summit of this rock, which stands about 800 feet above lake level, when they came upon him. Realizing that capture meant death he chose the only apparent alternative and slid down the rock. That he reached safety is past history.

Just before returning to the city Mr. and Mrs. Tollefsen joined with Mr. Stebbins in giving a recital at the summer home of Mr. and Mrs. Harry W. Watrous. The host is a prominent artist and the secretary of the National Academy of Design.

Besides a large class of pupils, Mr. and Mrs. Tollefsen will be heard frequently in public, Messrs. Kuester and Richardson, their managers, having already booked a number of engagements with others pending. Mrs. Tollefsen's studio is at Steinway Hall, New York.

### Richard Strauss Discovers Talent.

Under the above title the Berlin Börsen Courier in the issue of July 15 says the following about Eleanor Painter, the young American singer and pupil of Richard Lowe, of Berlin:

"To Richard Strauss is due thanks for bringing to light a remarkable talent. The composer of the 'Rosenkavalier,' who naturally is interested in the projected English-American tour of his work, takes upon himself the task of hearing and selecting from among the numerous applicants the artists who are to be engaged for this tournee. At the last hearing of candidates, which recently took place for this purpose in Berlin before Richard Strauss and his



ELEANOR PAINTER.

intimate friends, a young American named Eleanor Painter was heard, who made a most fascinating impression upon the composer. Richard Strauss, who could not hear enough of her singing, seated himself at the piano and accompanied the young lady in a number of excerpts from various operas. He placed such confidence in her talent that, in spite of the fact that she had never been on the stage, he entrusted to her the long and difficult role of Octavia for the tour. Miss Painter, who has for some time been pursuing

her vocal studies in Berlin under the guidance of Hofkapellmeister Richard Lowe, has not yet decided whether she will accept this opportunity.

In the meantime, however, the tour, as has already been announced, has been abandoned.

### Three Open Scholarships.

Three of the Jeannette M. Thurber scholarships for singing, piano and violin, now vacant, will be open for competition at the annual entrance examination of the National Conservatory of Music of America, 126 West Seventy-ninth street, New York City, as follows:

Piano, organ, violin and orchestral instruments, Thursday September 28, from 10 to 12 and 2 to 4 p. m.

Singing, Monday, October 2, 10 to 12 and 2 to 4 p. m.

The scholarships will be given to students who have no means, but whose talent promises distinction as artists.

The twenty-seventh year begins September 14. Early application is advisable.

## KATHLEEN PARLOW Tour Begins in OCTOBER

Among the engagements already booked are the following orchestral appearances:

Boston Symphony Orchestra (fourteen appearances).  
New York Philharmonic Orchestra (two appearances).  
Theodore Thomas Orchestra (two appearances).  
Philadelphia Orchestra (two appearances).  
Cincinnati Symphony Orchestra (four appearances).  
Toronto Symphony Orchestra (two appearances).  
New York Symphony Orchestra (four appearances).

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### Bispham's New York Song Recital.

As has been his custom for many years, David Bispham will give his first song recital in New York for the season of 1911-1912. The date is Sunday afternoon, October 29. The program, as announced in THE MUSICAL COURIER of last week, includes the recitation of Tennyson's "Elaine" to a new musical setting by Ada Weigel Powers, a California composer.

### Carolyn Beebe to Play with Chicago Quartet.

Carolyn Beebe, pianist, has been engaged by the Chicago String Quartet for its concert in Chicago on Saturday, December 30. Miss Beebe will be heard in the Brahms F minor quintet. This artist has many engagements as soloist with leading clubs and will continue to be heard with Edouard Dethier in sonata recitals.

### A. J. Goodrich Writes.

LAUSANNE, August 27, 1911.

To The Musical Courier:

When we quitted Paris for a vacation trip, the city was suffering from the hottest spell it has known since 1789! Even traveling was so unpleasant that we stopped at Dijon, though our baggage was checked to Lausanne. The old home of Rameau was in the midst of a three-day fête, and the main arch at the end of the rue de la Gar looked very hospitable with its illuminated figures, and letters spelling the words: "Honneur aux Musiciens." There were a band tournament, choral concerts, etc., and every one seemed happy. Altogether the fête afforded another proof of what I mentioned in my first Paris letter to THE MUSICAL COURIER, May, 1910: that the musician is not without honor in France.

We made Lausanne our headquarters for three weeks, visiting, en bateau, Geneva, Nyon, Evian les Bains, Vevey, Montreux and other towns on Lac Léman. The castle and fortress of Chillon with Bonivard's rocky prison are curious and interesting; but what a tale they tell of former strife and contention and feudalism!

A feature of the towns on Lac Léman that impressed me was the long double rows of linden trees along the lake-front, affording a complete, umbrella-like shade for the footpaths and driveways. And the lake walls of solid masonry in terrace form have a look of permanence and neatness that is very satisfying to one from the New World. The Chauderon bridge in Lausanne and the cascade at Montreux were pleasant reminders of Bendel's suite "Am genfer See," especially since the number IV, "Cascade de Chauderon," is analyzed in my "Guide to Memorizing."

Es übt aus einen schönen Reiz,  
Das wunderbare Land der Schweiz.

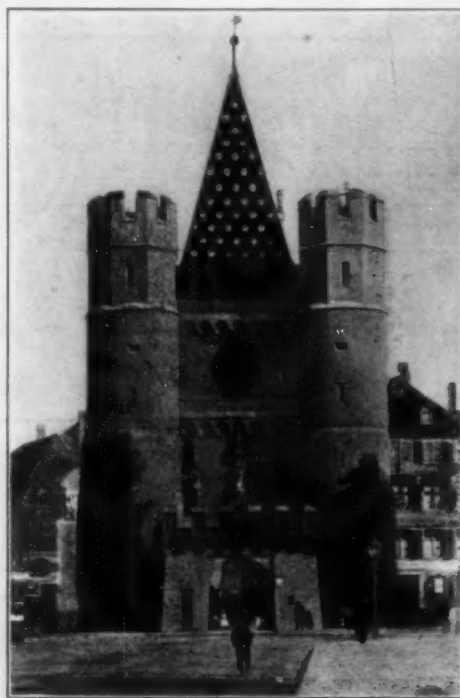
Hier oben liegt der ewige Schnee  
Und unter mir der Genfer See.

The university and cathedral at Lausanne are especially noteworthy, and there is a new Terrace Park at the top of Avenue de Rumine that will long remain in memory's keeping.

In Basle we had our first real view of the Rhine, but the water is so low that we made only short trips by boat and by rail to Neuhausen and Schaffhausen. At the former village there are several pretty views of the Rhine Falls. In Basle I had hoped to pay my respects to the esteemed and venerable Hans Huber, but he is in Vilzau, on Lake Luzern, which we visited last summer. Basle was likewise the home of my lamented young friend, Otto Hegner, the most extraordinary example of musical precocity I ever met. A lady here told me that Otto had scarcely any childish sports and she pleaded with Herr Hegner to release Otto occasionally that he might play with her son, who was about equal in years with the prodigy. Almost every wonder-child has suffered this experience and it seems to me cruel because unnecessary. In Chicago I asked Otto how much he practised, and often have I quoted the boy's reply: "I do not what you call practis—I only play my program." What a lesson this ought to be to those who are slaves to the mechanism of a keyboard!

We were quite charmed with Basle, its beautiful situation on both banks of the Rhine, its fine bridges, pretty arcades and substantial as well as picturesque buildings, and above all, its genial, intelligent and morally educated people. In fact I see no need for even a small police force here! The Historical Museum and the Main Art Gallery on Augustinstrasse are worthy of admiration and quite instructive. Swiss, German, Flemish, Dutch, Italian and Spanish art are well represented, and the collection of old instruments and implements of music in the Historical Museum is quite unique, if not very large. I saw there a six-stringed viol di gamba that is a rare work of art, and perfectly preserved.

The people here anticipated President Taft in his commendable peace aspirations, for the fortress walls and the moated gates have been demolished. Only one gate remains. This is the old Spalentor (near Klingenbergstrasse), which still looks quite brave as I see it from my window. The Rathaushof is even more interesting than the one at Luzern, and loses none of its quaint charm if you chance to call it the City Hall. I have never attempted to classify the Swiss through a musical horoscope, for our visits here have always been in midsummer. They have to their credit Joachim Raff, Hans Huber, Dalcroze, Otto Hegner and others. More than this I know not—possibly because I have been so deeply interested in their glorious early history, and the rational genius which they have displayed in solving the great problems of sociology, federal and cantonal government, religious liberty, scholastic and moral education, mechanical art, agriculture, etc. All this spells peace, and these are the fruits of peace. There are here no disturbing influences born of aggression, envy and



SPALENTOR, BASEL.

discontent; no iron-heeled militarism with its sinister emblems of slaughter and cruelty. The air breathes of peace and good fellowship and the people are free to work out their salvation in the way that seems to them best.

A. J. GOODRICH.



**All-Star Imperial Russian Ballet.**

Russian dancing has undoubtedly left an indelible imprint upon the American mind, largely due to the visitations of Pavlova and Mordkin. In fact, the hold these exponents of the terpsichorean art have gained has made it possible to arrange what is said to be the most important undertaking in the field ever conceived—a world tour of the All-Star Imperial Russian Ballet, comprising the leading dancers in the Czar's realm. As an enterprise of this nature would, it is said, deprive Russia of many of its principal dancers, it was necessary therefore to arrange matters so as to give the Imperial opera houses their share. In order to accomplish this end, the artists will alternate between the opera houses of St. Petersburg and Moscow and the country in which the All-Star Ballet is performing. Thus, while the touring organization is said to contain the cream of Russian artists, it is not likely that all can be seen at the same time. The tour will encircle the globe and will, it is announced, cover a period of three years.

The Imperial dispensation that has made this project possible contemplates appearances throughout the United States and Canada, Mexico, Cuba and Central America, punctuated by a long season at the Metropolitan Opera House, New York. The tour of the Western Hemisphere will be followed in May by an extended season at the Chatelet, Paris, and Hammerstein's new London Opera House. This in turn will be followed by an invasion of Africa, Asia and the Antipodes, with a return to South America.

The American tour will extend from October 7, 1911, to Easter, 1912, under the direction of the enterprises of Max Rabinoff, Incorporated, New York, London and St. Petersburg, which concern is also directing the American tour of the Imperial Russian Court Balalaika Orchestra from October 9, 1911, to February 23, 1912.

Nicholas, Czar of Russia, has permitted his court musicians, the Balalaika Orchestra, to cross the seas for another American tour.

Included in the Russian dancing company are such women stars of the first magnitude as Katarina Geltzer, Julia Siedlowa and Vera Koralli, who bear the title of "prima ballerina assoluta," like Anna Pavlova. Of the three new stars in the company, all of whom are said to be graduates of the Imperial Mariensky Institute of the Dance, and members of the ballet of the St. Petersburg Imperial Opera House, only Mlle. Geltzer has ever appeared before an English speaking audience. Heretofore Mlles. Siedlowa and Geltzer were never given leaves of absence to appear off the Continent. Noteworthy in the company are the following solo and character dancers, recruited from the ranks of the Imperial ballets of St. Petersburg and Moscow: Marie Ossipova, Ludmila Goulouck, Rita Zalmarna, Bronislawa Pajitzkaia, Henina Schmolz, Stanislaw Kun, Stephina Ploskowietskaja, Hermina Czarniki, Wanda Mezouskaja, Doria Barboe, Selma Courtena and Alena Czenskai; Stanislaw Idzikowski, Mikail Machat, Sergei Morosoff, Francesco Trojanowski, Francesco Markonski, Veronine Westof, Kiprion Barboe I, Kiprion Barboe II, Feodor Warsynski, Alexis Kowdowski, Antonin Hermaniski and Wassili Mauntng. These in turn are supported by a complete corps de ballet. The augmented orchestra consists of many native Russians, but some of the musicians have been recruited in America, notably from the orchestra of the Metropolitan Opera House.

Mikail Mordkin, who heads the All-Star Ballet, is probably the greatest man dancer who ever lived. Some call him the greatest dancer, woman or man. They make the point that it is comparatively easy for a ballerina to be superbly graceful, but that for a man to attain to Mordkin's art is astounding. Mordkin is first of all a man, and he has made Americans respect the term "man dancer." He is as athletic as he is graceful. This is where Mordkin excels. There is not a trace of the feminine about him. His physical development has not run altogether to symmetry and grace and lightness. His endurance would put to shame many a university or college distance runner. By actual pedometer measurement Mordkin is said to have danced thirty miles in an afternoon and evening performances combined, with rehearsals before and between.

Because of her striking histrionic powers, Mlle. Siedlowa has often been compared to the famous dancer of the last century, Fanny Elssler. In the mazurka, the Russian dance, the Circassian and other dances de caractere, this Imperial danseuse has won as much fame as by her classical dancing. Mlle. Siedlowa is tall, with a superb figure. Large, deep, luminous eyes aid her as an actress, in ocular opera or mimodrame.

The half dozen ocular operas in the repertory of Mlle. Siedlowa and her associates are presented in every detail just as they are seen on the stages of the two great imperially subventioned opera houses of St. Petersburg and Moscow.

Comeliness and a winning personality, as well as superb technique, have helped Mlle. Geltzer to fame. The stellar

danseuse is Russian born, though of German descent. During Coronation time in England last summer Mlle. Geltzer was London's latest idol. She dances with such courage and self confidence that it would seem that there had been no preparation.

In St. Petersburg and Moscow they have a special name for Mlle. Koralli, the English translation of which is "the surpassing." Perhaps a still better translation would be "passing fair." She is known as the most beautiful ballerina of all those who dance before the Czar.

The scenery this year is largely the work of Paket, Benoist and Karavine, well known Muscovite artists, who temporarily abandoned the painting of smaller landscapes and allegory. They wanted the performances of the Mordkin section of the ballet to be as nearly all Russian as possible. National pride was hurt when the scenery for last year's tour of the great Russian stars was painted altogether by Paquereau, of Paris, and Fox, of the Metropolitan Opera House, New York. Of the six magnificent settings used this year by the Imperial Russian dancers, four were done by the three Russian artists, one by Paquereau and one by Fox.

The costumes, designed and executed with such care and taste, are from the hands of Jiosie Naiuaktis, of the Imperial Opera House at Moscow; M. C. Alias, of Paris and London, and Mlle. Musaeus, of the Metropolitan Opera House, New York. Paul Peorane, of Moscow, and Edward Siedle, technical director of the Metropolitan Opera House, New York, contributed the properties and effects.

All of the great composers whose works are played in Russia have contributed to the music of the ballet. In turn all of these find representation on the program of the Mordkin company. The music of the new ocular opera, "The Lake of Swans," is by Tschikowsky. Adolphe Adam composed the music for "Giselle," and that of "Coppelia" is by Delibes. For the revelry, "The Arabian Nights," M. Mordkin drew on the music of Arensky, Bleichman, Bourgault-Ducoudray, Chaminade, Glazounow, Rimski-Korsakow and Rubinstein. All the music of the new ballet, "The Seasons," from which was taken the well known "Automne B.echanale," is by Glazounow.

For the character dances and solo dances of the Mordkin company, the music of other composers is used, among them Dargomizski, Glinka, Liszt, Chopin, Saint-Saëns, Ahrens and Drigo.

**Klibansky in the Adirondacks.**

Sergei Klibansky, the baritone and vocal teacher, will resume his lessons at his new studio, 212 West Fifty-ninth street, New York, October 2. Mr. Klibansky has passed a delightful summer, part of which he spent in the Adirondacks. He has a larger number of pupils enrolled than at the close of last season. Besides teaching, Mr. Klibansky will be heard in recital and concert. He is one of the most interesting as well as authoritative interpreters of



SERGEI KLIBANSKY IN THE ADIRONDACKS.  
Summer, 1911.

German lieder, but he is in no sense limited to that school. Mr. Klibansky is an excellent English scholar and French and Italian are among the other languages of which he has practical knowledge.

**Hutcheson Plays Thrice with Philharmonic.**

Ernest Hutcheson, pianist, will play thrice with the New York Philharmonic Society this season—at Carnegie Hall, February 8 and 9, and at the Brooklyn Academy of Music, Sunday, February 11. Mr. Hutcheson appeared with the Philharmonic last season, scoring a marked success with the press and public. He also played in Washington, D. C., with the New York Philharmonic, and of this appearance the critic of the Washington Herald said:

Mr. Hutcheson was a positive triumph and received an ovation from the enthusiastic audience.



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"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

OPERA in English this season will be about as popular as usual.

MANAGERS and concert giving and concert going musicians will be glad to learn that Mendelssohn Hall is not to be demolished this season, but is to remain intact for concert purposes until next summer.

It has been decided by the trustees of the Seattle Symphony Orchestra not to give any concerts this season, but to "concentrate all effort on a stronger and better season beginning September, 1912. In due course a conductor will be chosen."

WORCESTER'S music festival, which begins to-night, September 27, marks the official opening of the music season in the East. A special MUSICAL COURIER representative will attend the Worcester festival, as in former years, and report its doings in next week's issue of this paper.

By cablegram last week it was reported that the Grand Duke of Hesse, Germany, bestowed the Golden Order of Art and Science upon Madame Schumann-Heink. It is further reported that the famous contralto is the only woman who holds such a decoration. Up to the present, Madame Schumann-Heink has received nine bestowals of Orders from royalty.

ANNOUNCEMENT is made that the Boston Symphony Orchestra will give its usual series of five evening and five afternoon concerts at Carnegie Hall this season. The evening concerts are to be on Thursday evenings, November 9, December 7, January 11, February 22, and March 21, and the afternoon concerts on Saturday afternoons, November 11, December 9, January 13, February 24 and March 23. The most prominent of the soloists engaged are Madame Schumann-Heink and Kathleen Parlow.

THE French Government now has decorated J. F. Delma-von der Heide for the second time within five years. Mr. Delma-Heide has been THE MUSICAL COURIER correspondent and general representative in Italy and France for many years. Previous to locating in Paris he acted in a similar capacity for this paper in Rome, in Florence and for several years in Milan. When the Palmes Académiques were first conferred upon Mr. Delma-Heide, he was created an Officier d'Académie (des Beaux-Arts) with the violet ribbon and the palms in silver; now he has been promoted and made an Officier d'Instruction Publique, with the violet rosette and the palms in gold. His degree is dated May 1, 1911.

A WRITER in the Frankfurter Zeitung, signing himself Prof. Dr. C. H. M., in an article on old songs and the gradual changes grafted into their texts, states that "the well known 'Yankee Doodle' is an old Hessian Schwälmer Kirmess Tanz (Church Festival Dance of Schwälmer) which was taken to America by the hired Hessian soldiers," who were subsequently captured by one Geo. Washington at Trenton, New Jersey. The latter historical episode, more reliable than the song story anyway, is not referred to; but the fact that it is not our song, did not originate with us, is also not to

be ignored. We have some original songs coming from our Civil War period, but for good reasons they cannot be subsidized by us, made useful. The Hessian story is not told for the first time, but here it is signed by the Frankfurter professor; and now we can all forget the incident and say no-more about it.

FINAL New York Philharmonic plans now give the opening date of its season in Carnegie Hall as Thursday evening, November 2. The first concert of the Friday series will be given the following afternoon, and the first of the Sunday series on the afternoon of November 5. There will again be sixteen concerts in the week-day subscription pairs and eight concerts in the Sunday series, the only change involving a substitution of Thursday for Tuesday evenings. In Brooklyn five Sunday afternoon concerts will again be given, while on the road the number of concerts are to increased greatly, the tour for the first time extending as far west as the Missouri River. The list of soloists for the season contains the names, among others, of Madame Gadski and Madame Nordica, Alessandro Bonci, Efrem Zimbalist, Josef Lhevinne, Arthur Friedheim, Kathleen Parlow, Katharine Goodson, Frances Alda, Ludwig Hess, Harold Bauer and Ernest Hutcheson. The box office sale will open October 16, the first week being exclusively for last season's subscribers, who have the privilege of securing their former seats up to the evening of October 21. After that date, all seats not thus claimed will be available for the public sale, which will continue from Tuesday morning, October 24, to the date of the initial concerts.

MANY things of interest are noted in the third annual prospectus issued by the Boston Opera Company for the season of 1911-12, which opens November 27 with the performance of "Samson et Dalila," with Gay and Zenatello in the title roles. Among the list of operas chosen are many modern works which have not before been heard at the Boston Opera House, and in the case of "La Forêt Bleue" by Louis Aubert, never before heard on any stage. The singers, too, have been chosen carefully and a feature will be the engagement for a few special performances of such artists as Mesdames Eames, Alten, Marcel, Destinn, Gadski, Homer, Dereyne and Messrs. Amato and Slezak, while among those enrolled as regular members of the company are Mesdames Tetrassini, Garden, Nordica, Melis, Brozia, Gay, Gerville-Reache and Messrs. Clement, Jadowker, Urlus, Zenatello, Polese, Scotti, etc. The conductors include Felix Weingartner, for some special performances, and Messrs. André-Caplet, Conti, Goodrich and Moranzoni. By virtue of a working agreement existing between the Boston, Metropolitan, Chicago and Montreal Opera Companies there will be an exchange of artists whenever mutually convenient and desirable. The repertory is to include, in Italian, "The Girl of the Golden West," "Barbiere di Siviglia," "Segreto di Susanna," "Cavalleria Rusticana," "Lucia," "Madama Butterfly," "Manon Lescaut," "Trovatore," "Traviata," "Mefistofele," "Pagliacci," "Rigoletto," "Bohème," "Tosca," "Germania," "Otello" and "Aida"; in French, "L'Enfant Prodigue," "Pelleas et Melisande," "Samson et Dalila," "Forêt Bleue," "Habanera," "Werther," "Carmen," "Manon," "Thais" and "Faust"; in German, "Tristan und Isolde," "Hänsel und Gretel"; in English, "The Sacrifice." Director Henry Russell has every reason to look forward confidently to a season exceptionally successful in artistic and financial results. It is to be regretted, however, that he could not see his way clear to doing a noble thing for the cause of grand opera in America, by following Andreas Dippel's example, and excluding from the repertory the works controlled by the Milan Monopoly.





## BY THE EDITOR.

PARIS, September 15, 1911.

The operatic world seems seething on the momentous question of the control; whose control opera is to pass over to; whether it is to become the property of a Milan, Italy, publishing monopoly or the property of the people, who certainly did not bestow the privilege of copyright for the purpose of making it a monopoly to control opera or any musical, artistic or other value, including the great domain of literature.

Here I desire to put myself on record as being opposed to the whole scheme of copyright under its present form, because, first, it bestows enormous privileges and confirms amazing power for a mere formality, whereas, if there is to be copyright, it should at least have the ingredient of a tax. But long before that question is discussed I am prepared to show that copyright, instead of being a tax upon the beneficiary, is a tax upon us, and should not be granted without an equivalent from the foreigner, because the foreigner has an enormous value in America for Europe, whereas the American has no value—no such value, nor even a comparative value, in Europe for the American. While Europe draws millions out of America for a mere formality, America draws nothing out of Europe. That was one reason for my opposition to the new copyright law; I wanted an opening to show this. However, one of these days the whole motive of this new copyright law will be laid bare right in these columns. One question right here, now. Just one. Why have the big European publishing houses—publishing in all lines—their own American houses, controlled by them in America in nearly every instance? As long as a few cents will give them monopolizing privileges for which America pays, contributing millions, why should they not go to America and take the money our chump country is so willing to pay? The Milan Monopoly is one instance only, one among a very large number in all fields. Of course, copyright itself is all wrong as a method. Brains require no other protection than their own essence. Brains, in copyright, pay for the protection of the overwhelmingly enormous amount of rot produced by the composers, writers and others who cannot compete with brains; hence they made copyright. Copyright is one of the hereditary diseases the Old World of thought handed to us in one of its last stages of senility; it is just one. Protection, copyright, individual preferences, primogeniture, standing army, enforced military duty, domination by law of one sex over another, thus lowering the standard of men's own

mothers by themselves, legislation through the hereditary classes, combination of State and Church, the system of cramming in the schools and hundreds of superannuated, tyrannical and criminal

is no touch of pessimism in this, because we need revolution. We certainly need revolution to get rid of such abortive methods as, for instance, brain protection. Our patent laws are a monumental farce, leading nearly every inventor into litigation; our copyright laws kill our native literary and artistic productiveness.

We, we Americans, must needs go to a third rate European composer to fit his cheap music to an American text to give us an opera. He then gets his protection and the American composer who presents an opera to Italy is laughed out of the front door or told to put up thousands to try it on first.

America puts up the thousands first before hearing a note; and then, no matter how rotten the opera is, we are compelled to listen to it and pay the owner, and if we refuse he refuses to let us hear any of his operas. This attitude is sufficient to prove to us what our copyright law has done—for us. It has made us the victims, and the foreigner gets the revenue—foreign composers, foreign conductors, foreign singers, foreign managers, foreign publishers, foreign costumes, foreign scenery—and the American be damned. This is exactly what the chump nation deserves.

**Ricordi.**

On a number of occasions, in referring to this question, I have stated that we do not and do not propose to make it a Ricordi question. The Ricordi house is a music publishing concern doing business and, first and foremost, taking care of its affairs and looking toward the enhancement of its commerce and its dividends. No one can charge Ricordis with any wrong or crime for working under the law and taking advantage of every point to advance its interests. It is not a question of Ricordi. The question is what do we propose to do? It is not: "What are the Ricordis going to do?" because we know that they are going to do everything they can do to do as we all do, that is, to succeed. The fact that we have permitted a Milan Monopoly to control Italian opera in America is our affair now; it is no longer a question even of monopoly. Are we going to support Dippel, we American people, in his big fight to make us free; to declare our independence of a Monopoly working in Milan, through Italian and other forces in America, to kill Italian opera in America? For if the Monopoly succeeds finally it will destroy Italian opera in the United States, and there then will be no opera at all for any of our American singers or any one else. No monopoly subjected to the exposés of publicity can exist in America unless the people have a large share in it. If the Milan Monopoly can expand and



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are the fetters the tightening of which are bringing about the revolution which is now to be seen in the unrest of the people of all civilized nations. These manifestations of dissatisfaction are the protests against the old, the decaying, the useless, which in process of enforcement will burst the bonds. There

get its shares on the Wall Street Bulletin it can live in America. Otherwise not. Therefore I am not engaged in any effort to injure the Monopoly. What I have been endeavoring to do with this situation is simply to help to get free from the Monopoly and let the Monopoly work out its own destiny. We in America can never develop our own musical talents with a Monopoly here in Europe, in Milan, dictating

(a) Whether we can get certain operas.

(b) Which operas we must take and produce in order to get other operas.

(c) How much we must pay.

(d) How often the works are to be given by us.

(e) Which artists are to be cast for each opera.

(f) Whose scenery we must purchase in Italy.

(g) Where the costumes in Italy must be made.

It is not Ricordi; it is America and it is Italy, too, for Italy must do exactly as the Milan Monopoly dictates. Hence, like in America, there is no



OPERA HOUSE, RHEIMS, FRANCE.

great composing, there is no hope. Where hope is gone art is dead.

In England it is the same. Wherever the Monopoly of Milan controls, musical advancement is impossible for the natives. Recently a Milan Monopoly instance took place in London, which shows that our whole operatic structure is at the mercy of the system. Mr. Quinlan, one of the most active of London's musical impresari, has organized an English opera company to give performances in the Provinces of Great Britain, and as Covent Garden, which is completely in the hands of the Milan Monopoly, gave the "Girl of the West" in Italian—there is no English sung in London at the leading opera house, just as no English dare intrude at the Metropolitan—Mr. Quinlan sought to secure the extra-mural privileges from the Monopoly, feeling that the Provinces would pay to hear any bad opera so long as the foreigners had sung it in London in a language not understood. He wanted an especially artistic personality and he made the happy choice of securing and signing Madame Jomelli, an artist of unusual adaptability for any opera house. Before he could proceed farther he was compelled to ask Madame Jomelli to retire. The Monopoly refused him the opera unless he accepted the Milan choice of a prima donna, even for an English opera performance. Madame Jomelli will not enter upon litigation; she relieved Mr. Quinlan as soon as she knew what the pressure was and whence it came. She knew that there was no manager in Great Britain in opera who could afford to refuse to obey the Monopoly. And the Monopoly is right, just as THE MUSICAL COURIER is right in refusing to be silent on this vital subject.

#### Dippel.

If Dippel, notwithstanding the support he is receiving from the press, should fail in his fight against the Monopoly, it would mean the end of Italian opera in America, just as his victory will prove that America does not need Italian opera. That is the "beauty," as we say, of this development. The Milan Monopoly, as far as the United States is concerned, cannot afford to see Mr. Dippel defeated; it means the collapse of Italian opera

in America and that is not desirable; if we are to have opera we must have singing and Italian opera means singing, provided the Monopoly will keep off its hands and abandon the dictation of the Italian singers we are to hear. Under the control of the Milan Monopoly, which selects the casts according to its own interests, the roster of Italian singers of consequence has become smaller and smaller, until now we seldom hear an artistic Italian singer. A few more years of Milan Monopoly in Italy alone, and that country will have, instead of a fine line of Italian singers, an aggregation of Monopoly singers, for which Mr. Dippel could have no use at all; which Henry Russell could not select from, and which Gatti-Casazza, in despair, would certainly be compelled to reject.

The New York representative of the Ricordi house is made to say, in a daily paper interview, that Mr. Dippel demanded full control of Chicago for all the Ricordi operas, objecting to the Aborn Opera Company entering Chicago with its English performances of Puccini and other Ricordi controlled operas. Do the people that patronize the \$5 opera at the Auditorium feel a necessity to hear the Italian operas in English afterward at one-half or one-third the price in order to have the plots explained through the native language? Herewith we reproduce the official announcement of the Aborn Opera Company. How much does this company pay the Monopoly for the Puccini and other compositions? The Ricordis should show Mr. Dippel their contract with the Aborn Company, which, for a popular company, is said to be excellent:

Milton and Sargent Aborn have just completed arrangements with George Maxwell, American representative of the Italian publishing house of G. Ricordi & Co., for the presentation of the Puccini operas during the coming season of the Aborn English Grand Opera Company. This organization has already presented two of Puccini's works, "Madam Butterfly" and "La Boheme," in English, and later will add "La Tosca" to their repertory. Other operas included in the Aborn organization's tour starting in September are Massenet's "Thais," Offenbach's "The Tales of Hoffmann," Verdi's "Il Trovatore," Donizetti's "Lucia di Lammermoor" and Flotow's "Martha."

The annual spring season of grand opera in English last spring under the Aborn direction comprised six companies of about one hundred members each, located for runs of from five to ten weeks each simultaneously in Boston, New York, Brooklyn, Philadelphia, Baltimore, Washington and Chicago. Of all the operas presented by the Aborn forces during their extensive campaign in those cities last spring, the operas which drew the largest attendance were the seven works mentioned above, and hence their selection for the coming general tour of the Aborn English Grand Opera Company in repertory.

The double alternating cast of this organization will include Edith Helena, Jane Abercrombie and Elsa Silverling, sopranos; Louise LeBaron, Zoe Fulton and Hattie Belle Ladd, contraltos, Leonid Samoloff, Domenico Russo and Arthur Green, tenors; Louis Kriedler, Ernesto Torti and Philip Fein, baritones; William Schuster and George Shields, basses, with Carlo Nicosia as first conductor, Emanuel Camoin as his assistant, and Carl Schroeder as stage director.

The spectacular revival of "The Bohemian Girl," which Messrs. Aborn made on a most elaborate scale last season, will be sent on tour again with its 150 people, grand opera cast, big chorus, ballet, twenty horses, sixteen Arabian acrobats, four carloads of scenery and other equipment, and will be seen here during the season.

The Aborn Company has been giving opera in English for years without interfering with Mr. Dippel, or Signor Gatti-Casazza, both of whom with Mr. Russell, developed their plans irrespective of what the Monopoly was doing with any English opera company. But the remarks made by the representative of the Monopoly, an Englishman who has been trained splendidly to look upon us all as a nation of chumps, for which he is justified, have drawn attention to the fact that the Milan Monopoly is getting opera royalties and benefits out of

America even without the Italian foreign opera division at the Metropolitan and under Dippel and Russell. The Aborns are also victims of a monopoly system and should also be relieved from a tax that has prevented them from getting the full benefit of their labors. If what the agent of the Monopoly in New York said is true, namely, that Mr. Dippel insisted upon a complete control of Puccini in his domain and that the Monopoly could not grant that right in view of the Aborns, the latter, with their opera enterprise extending through many sections of the country, must be a powerful factor in the business of the Monopoly in America.

Mr. Dippel's refusal to work under the management of the Milan Monopoly has therefore disclosed the fact that its revenues from our country must be hundreds of thousands of dollars of tribute paid to an institution to enable it to fasten its fangs upon us and thereby depriving us of German, and certainly of French, opera, completely. That is what we are paying the Monopoly—the money to keep the



OPERA HOUSE, VERDUN, FRANCE.

best types of opera out of America. Oscar Hammerstein, no doubt, foresaw that the whole opera scheme in America would be virtually owned by the Milan Monopoly without a dollar's investment. Hence when he sold out it was to prove that the same, exactly the same, condition prevailed in London and that being so he could make another million there by simply forcing Covent Garden to blow the Milan trumpet louder than ever. With the entente between France and Great Britain complete and solidified through the Agadir incident, there is no possible doubt that the French repertory at Hammerstein's in London must prove a success. Mr. Dippel sees that too.

Why, then, submit to any dictation? The German repertory is there for the asking. The French publishers are always prepared to co-operate and they have a wonderful repertory now, with actual musical novelties, with operas of an entirely original character. Why submit to commercialized stuff ground out by Puccini, one of the interested parties himself in the Monopoly, to force it down our American throats as operatic food, particularly when we have no appetite for it and would prefer the French dish anyway?

Dippel did the one, sensible, straight American thing. He "called" them. In a recent number of the Chicago Record-Herald, Felix Borowski says:

We present Mr. Ricordi with the somewhat ineffectual information that his ambitious scheme of controlling opera production here has been evolved too late. There is no interest in Chicago in "Falstaff," and we say this with keen regret, for the work is of ineffable beauty. There is no interest in "Germania," and it is to be doubted whether any other opera by Franchetti would half fill the Auditorium. There is no interest in "Iris."

There would seem to be little doubt that in attempting to control the situation in Chicago by withholding such Italian operas as the management might wish to give, Mr. Ricordi will injure none but himself, and the composers who draw royalties from the works.

Exactly the views of this paper. "Falstaff" is one of Verdi's transparencies; every phase of the score is as logical as a Greek frieze and as consummately beautiful as a natural group of perfect roses. It breathes pleasure. But Chicago and New York



and Boston will not pay to listen to it—sorrowful as this is. Would that these communities would prefer it to the music heard at the vaudevilles; but they do not. Neither do they care for any Puccini operas; only for star singers does the public look, and the public is helpless as it has been educated to believe that opera consists of the star singing in it. Mr. Dippel needs singers only; not operas. He can stage any operas he pleases provided he has the singers. He can get them without the dictation of the Milan Monopoly the moment he declares himself independent of it, as he has done.

### Rosadi.

The Italian member of Parliament who introduced the resolution in that body which declares for a modification of the present copyright laws limiting the rights of ownership or royalty from eighty years to ten and otherwise providing for liberty from monopoly, is Giovanni Rosadi, deputy from Florence. The March Musical Congress, held in Rome, reported in these columns exclusively at the time, was the forerunner of this expression of Italian national sentiment against the Milan Musical Monopoly. We have already published the letter of Montefiore, one of the leaders of the protest against prevailing conditions. We print herewith Rosadi's letter to THE MUSICAL COURIER:

AVV. GIOVANNI ROSADI  
VIA CAVOUR 9.

*Gregorio Aguirre.*  
Ritengo che mi sia inviata  
da lei: The Musical Courier  
e però ne la ringrazio.  
Non debbo seguire i suoi  
apprezzamenti sulle Transculla  
del West; ma per quanto vi  
guarda la questione del Monop.  
Lo degli editori (non degli autori)  
musicali sono d'accordo col  
suo scritto.  
E appunto perché professo  
con piena convinzione queste idee,  
me ne sono fatto inigratore, anzi  
ad altri miei colleghi del par-  
tito italiano, il quale, alla  
ripresa dei lavori parlamentari  
nel prossimo novembre se ne  
dovrà occupare.  
Sono 150 le adesioni che  
ho raccolto e non mi illudo  
ma neppure mi sgomento della  
giusta causa che ho preso a  
sostenere.

La riverisco e lo sono

Devoto suo  
Giovanni Rosadi  
Deputato al parlamento  
per Firenze

Firenze 16 agosto '91.

### Translation.

ESTEEMED SIR—THE MUSICAL COURIER has been duly received. It is not necessary for me to follow you on your views of "The Girl of the Golden West"; but regarding the question of the monopoly of the publishers (not of the authors and

composers), I am in accord with your writings. Because I profess with full conviction these ideas, I, with other of my colleagues of the Italian Parliament, have taken the initiative and the subject will be reopened at the approaching session in November.

We are 150 adherents now combined (in Parliament) who will not elude the just cause but who will support it.

Devotedly yours, etc., etc.,

GIOVANNI ROSADI,  
Deputy in Parliament for Florence.

FLORENCE, August 16, 1911.

As Italy is up in arms against continuing the powers of the Monopoly it would indeed seem foolish if America were not to support Mr. Dippel's stand, which is virtually a support of those who desire to see Italy released from a bondage that has destroyed in the land of music nearly every trace of the classical and made of music merely a matter of commerce.

### Signora Toselli.

The book, "My Own Story," by Louisa of Tuscany, ex-Crown Princess of Saxony, was issued from the English press yesterday. After a number of adventures, as the book will disclose to the expected reader, the ex-princess married Signor Toselli, the Florentine pianist, who went to America some years ago, and, although playing exceedingly well, made an unexpectedly bad impression by inserting in his first program a piano waltz of his own, which had no reason for existence or performance. This waltz declared to the musical world how (then) young Toselli stood on the question of music and musical discernment and proved his finish. Like the French soldiers who went up the hill and then came down the hill, he played and then he stopped playing, and it is doubtful whether he ever discovered the reason for stopping. He returned to sunny "It," and again came into prominence when an ex-crown princess who would have become a queen by this time had she not been "ex," married him, and then also left him; may one be pardoned for asking whether it was that same waltz which again contributed to this new Toselli aggravation? An English account of the book makes some interesting references:

"Those who possess a grain of understanding will realize how awful the life of young princes and princesses is to the unfortunate possessors of temperaments."

In that sentence, written by herself, we have the clue to the strange adventures of the unhappy lady, who, if she were not the "possessor of a temperament," would be at the present moment Queen of Saxony, a happy wife and mother, beloved by her people, respected and envied by the world at large.

The events which deprived her of that destiny every one knows—how she left Dresden secretly, how she was supposed to have entangled herself with her children's tutor, how she wandered about Europe half distraught, and how she, a daughter of the proud House of Hapsburg, married a Signor Toselli, from whom she afterwards parted. So much every one knows. But the causes which led up to these pitiful happenings, those every one does not know. In this book the Princess explains them—from her point of view.

Never does she speak of her husband, the King of Saxony, with anything but affection and gratitude. All she says against him is that he was weak. It is upon her father-in-law, the late King; upon her husband's uncles and aunts; upon certain officials at the Court of Dresden that she pours the fullness of her anger and contempt. For she is angry and ill-natured. She realizes what she has lost.

At last she became so eccentric, so hysterical that they threatened to put her under control. This it was which made her determine to leave home. Then, in her frenzied desire to erect an impassable barrier between herself and her position, she decided (so she writes) to compromise herself with M. Giron. Soon she could see that she had been "entirely misguided." But reflection came too late.

No one who reads her book is likely to condemn utterly this unfortunate princess. If any should be so inclined, let them recollect that she is the niece of "Johann Orth," the sailor-arch-

duke (whom she, by the way, believes to be still alive); of another archduke who "lives like a peasant" and "worships the sun"; and yet another, "whose chief amusement consisted in riding about in omnibuses and trams." Recollect that she is a cousin of the ill-starred Crown Prince Rudolf and granddaughter of a prince who kept 600 clocks and watches ticking in his room!

To be happy and successful royalty requires a well-balanced brain, steady nerves, a capacity for accepting things as they are. The ex-Crown Princess had none of these advantages. Even as a child she startled her teacher of history by blurring out: "I think Maria Theresa was quite right to choose a husband for love and not be forced into marrying any one." As a girl she refused to take seriously the wooing of Prince Ferdinand of Bulgaria. As a woman she was superstitious, self-conscious, whimsical, always thinking of herself.

When she paid an incognito visit to the gallery of a theater she "smiled to herself as she thought how the audience would have stared had they known who she was." When she traveled unnoticed after her downfall she thought of "the ceremony which usually attends the arrival of royalty," and pitied herself because there was "no red carpet, no reception."

She suffered, in short, from the defect which has brought about all the Hapsburgs' misfortunes—to wit, thinking too much about themselves and too little about their duties. That state of mind always spells disaster no less with royalties than with ordinary folks.

It is understood that Signor Toselli has applied for divorce and it may be possible that, as she claims it is the Book of Revelations, he may claim that it is the Book of Kings, and this difference may have brought about divorce proceedings.

### Doctor of Music.

The London Daily Telegraph recently published the following telegram from New York:

The American Government is investigating those institutions that thrive on the traffic in degrees, and by publishing an authorized list of recognized colleges, classified in relation to their standard, will give the public a chance of discriminating between the real and the false.

Dr. Babscock, who has directed the inquiry for the United States Bureau of Education, says that the "fake" colleges established in America for selling degrees to anybody and everybody willing to pay the cash largely developed in the last ten years.

Congress will be asked to make a law eliminating the evil from the District of Columbia, and efforts will be made to persuade the Legislatures of the various States to adopt similar measures.

The New York Outlook of August 12, of which Theodore Roosevelt is Contributing Editor, publishes an editorial on the same subject, which reads as follows:

### DEGREES WHILE YOU WAIT.

Several years ago an invitation from a "University" to send ten dollars and receive an honorary degree in Law, Letters, or Theology awakened the curiosity of one of the editors of The Outlook and led to an investigation, which brought out the fact that the "University" was located in a small room in an office building in a city in the Central West, and that its entire equipment consisted of a desk, two chairs, and a letterpress; it was impossible to discover the faculty! Degrees from such bogus institutions have been widely sold throughout the country; in some cases to innocent, in many cases to guilty, recipients. The special characteristic of these degrees was profanely expressed years ago by Lord Melbourne, who said on a historical occasion that he liked the Order of the Garter because there was "no damned nonsense of merit connected with it." The Bureau of Education is investigating these bogus universities and colleges, and the searchlight will be turned on this illicit traffic in fraudulent degrees. In effecting this very desirable result some very pleasant educational methods will go by the board. It is often impossible to destroy old buildings without pulling down beautiful vines and rich foliage. For instance: to the unsophisticated academic mind the degree of Doctor of Philosophy involves a certain amount of hard work. There is, however, a "University" which confers the degree on anyone who will read eight books and pay fifty dollars on the install-

ment plan! After the interval of a year and the payment of an additional sum of forty dollars the degree of M.A. will be added. The most engaging feature of these transactions is the repose of the "University" on the honor of the applicant; it accepts his word that he has read the books, and entirely dispenses with the antiquated and objectionable machinery of examinations! Very few States in the Union define the words university and college in legal terms as does New York, and in many States it may be difficult to make an end of a sham institution; but exposure by the Bureau of Education will go a long way toward stopping the manufacture and sale of degrees as articles of merchandise.

If the Bureau of Education desires to accomplish a real service to the public, it should, first of all, publish the list of the "Doctors"—of all these University, College, Institution and School "Doctors"—and do so in a classified manner. All M. A.'s, all "LL. D.'s," all "D. D.'s," all "Doctors," including a list of the "Doctors of Music" and the sources of the degree. This list would show the colleagues at once, and the institutions being mentioned in connection with the names of the owners of these titles, would enable each one to ascertain the company he is in. That would do an inestimable amount of good, for the earnest, sincere, competent "Doctor" would at once assist the Board of Education in making an exposé, so that his own degree would have some value or distinction.

This paper has for a quarter of a century been disclosing the cases of the "fake" Doctor of Music degree as it displays itself in the professional life of the musician in America, and the result is that many musicians upon whom the "Doctor of Music" has been conferred refuse to assume the title. The late Bruno Oscar Klein was one of these, although Francis Xavier College of New York, which conferred it upon him, is more competent than most schools that hand out the parchment, and it does not traffic in it, like certain institutions do. Reginald de Koven refuses to use the title. "Dr." Damrosch agrees to its use; so does "Dr." Kneisel. The late Doctor Damrosch and Doctor Ziegfeld received medical, not musical degrees. For \$100, and the cost of the equipment, any one with the cash or a certified check to the amount, can get the degree under a charter granted by the State of New York. Hence, for this and other bona fide reasons, this paper has been calling upon sincere musicians to refuse to accept it, for the use of the degree by musicians of quality at once levels the "fakes" up to their standard and enables them to traffic with the use of the title. We must make the title ridiculous until such legislation has been effected as to make it respectable. We shall hereafter probably confer the degree ourselves, but free of charge, which will at least not besmirch the owner of it as the owner who has paid for it is daubed, whoever he or she may be, for it has also been conferred upon members of the fair sex in our country. A complete list of the Doctors of Music in America would quickly show the acknowledged musician what the character of the degree is, and how it affects his standing.

#### No Change.

A bright London sheet music publisher's paper called Musical News, because it gives none, prints the following "news" item:

The New York MUSICAL COURIER is involved in a number of actions for libel, the damages claimed amounting to hundreds of thousands of dollars. Despite the freedom with which newspapers in the States express their opinions, a freedom which in this country would lead the journal to bankruptcy, actions for libel are very rare, most people accepting public hard-speaking as one of the inevitable drawbacks of existence, like mosquitoes and wasps. Is a change about to come over this frame of mind?

This is the first we hear of this important matter, and I am wondering whom we are suing for hundreds of thousands of dollars. "Actions for libel

are rare" in America! That is, also, what one would call "news." No doubt the amount represented in papers filed in America for libel must run into tens of millions, for there is hardly a day passing without some libel action going on the record. I can see no change coming over this frame of mind, just as there is no change coming in the offices of such useless sheets, read by so few people of this inhabited globe, as the Musical News. But there should be more such papers, for as it is, their uselessness is not sufficiently accentuated.

#### Acquiring Taste.

Some weeks ago the New York Times Literary Review published an article on Arnold Bennett's book, "Literary Taste and How to Form It," and the gifted critic of the same made these words, so applicable to the musical question, give value to his thoughts. Mr. Bennett is under the impression that a large volume of persons are yearning for literary accomplishments and he is offering them a kind of menu to satisfy the longing. The New York Times says:

"Come with me," says Mr. Bennett, "and do what I tell you to do, and you shall be fit to hobnob with the greatest of the world's literary sharps." These are not Mr. Bennett's precise words; but they seem to sum up his prospectus fairly well.

But is it true that the yearning Mr. Bennett talks about is widely prevalent among the non-literary folk of wealth and social position? What percentage of our millionaires have it? To what extent does it take hold of their women? These questions really carry their own answers to those who have any acquaintance worth speaking of in the class to which they relate. It is reasonable to doubt that Mr. Bennett has come across a considerable number of well-to-do, non-literary miseries. His view is that nobody is alive who has not been "presented to the freedom" of literature. But that is the literary man's view, and not the prevalent view among the non-literary, who, as a rule, we are convinced, value the things they have much higher than the things the literary man gets out of his books.

Instead of envying the literary man, the well-to-do non-literary person is likely to look down on him because he does not wear fine clothes, live in a big house, own motor cars, have a box at the opera, go to Europe every year, and buy diamonds by the quart. If Mr. Bennett's book could be put into the hands of all the rich non-literary men in New York, and if they all could be compelled to read it, the probability is that, with very few exceptions, they would declare they were getting on quite nicely, and beg to be excused from undertaking the course of reading and study Mr. Bennett prescribes for them.

And as it would be in New York, so, we should say, it would be all over the world. Mr. Bennett's discontented and aspiring non-literary millions are pretty much all in his eye.

The reviewer describes the musical situation in these lines. The rich men and women—I refer to the overwhelming mass and not to the isolated differing unit—are not occupied in any effort to ascertain what music means.

With many of us music takes the place of religion, and I do not mean to insinuate here that if we were not musical we would be religious, or still worse, if we were not religious we would be musical. It is a religion with us. To others it is also, or otherwise, a philosophical enigma they are engaged in trying to solve. With others music is a science, greater than any other—greater than the science of man in more than even the anthropological sense. With others it has a purely aesthetic meaning, and is felt and pursued as an art. Others, again, make it a part of their emotional self because it affects them in that manner, and again others seize upon it as a literary form; they endeavor to speak, to convey meaning to others and themselves through music. These are some of the phases of music as an effect upon the human mind.

The vast bulk of rich men and women, that whole society—these people with money and the leisure it

commands, are not even aware of this, this versatile effect music has on our heterogeneous minds. Music means absolutely nothing to them, except in the sense of supplying a necessary social demand, the demand for dancing, for the dining room, for conversational advancement where music is made in order to increase the vocal power for talking, for accompaniments of singers at the opera, for practice when a child is young because others do it.

I would wager that at an average society event, say with 100 fashionable, wealthy people present, young and old, both sexes, if a poll were taken on this question: "Who was Franz Schubert?" not more than one person would be found—averaging 100 such events of 100 persons each—not more than one, on the average; in other words ten persons of 1,000 who could answer the question correctly. I consider that liberal—that estimate. Franz Schubert is one of the few highest type musical personalities of all time. His songs are the models, the formal models of lyricism. Textually and musically they are complete, and as music alone they surpass the hymns of Apollo beyond the most ideal fashioning of that musician's capacity. I consider a person who has not attentively, analytically listened to Schubert's songs, who does not know of them, intellectually deformed. I cannot conceive how such a person can balance phenomena. There is no knowledge, in the rich classes, of the existence of such a person as Franz Schubert, and if here and there one is found who does know, it proves the exception that makes the rule.

Music is even worse off than literature because there is no disgrace associated with ignorance of music, whereas even the dullest or the most sporty rich person reads the papers and, in order to have some standing with the women, must know that Shakespeare wrote dramas or plays and that there is a piece called "Paradise Lost," a kind of poetry, and that Maud Muller really did not live as a person in the flesh. At least he must know something—say the names, Byron, Longfellow, Bret Harte, Mark Twain or one of the many other literary names. But music—oh music, music among the rich! Look at our classical symphony concert audiences. Read the list of subscribers. The rich patronesses, where there are any, do not even attend the concerts. Ask a millionaire from Denver, Detroit, Buffalo, Brooklyn, New York or Bayonne or Boston what a symphony is; what it means. He'll come near feeling insulted. What! put him in the category of the foolish men and women that sit in the concert halls, mouths open, suppressed excitement, intense interest and self effacement, listening to a band of musicians? Put him down in that element of idiots or foolish persons? Good enough for children to amuse them; good for some elderly women or cranks. But, as to him?

No; there is no conception of what music means; not a whit. Our music at present is with very few, rare exceptions the most diabolical nonsense; purely rot. Classical music requires culture as a concomitant, and there is such a scarcity of that article that classical music is hopelessly lost at present. But if it were cultivated there would be such a state of culture in society that those things done and practiced, calling down upon society the anathema we constantly hear, would vanish. Music is the one elemental force that can lift society out of its present atrophy and put it on a plane where literature and music would be as necessary to its existence as gossip and small, cheap talk now are.

■ ■ ■

I was recently at Verdun and Rheims and send the two cards, on page 22, showing the opera house in each of these relatively small cities.

BLUMENBERG.

It is only reasonable to assume, in view of the musical pleasure they give the nymphs, that the pipes of Pan were not bagpipes.



## MANZONI AND VERDI.

Under the above caption, the following article was translated expressly for THE MUSICAL COURIER:

Chatting last night in a certain salon about literature, dramatic art and music, one of the most brilliant guests interjected: "I propose a referendum which will puzzle you all. As the wide realms of art comprise all the works of the imagination and therefore all are artists who are inspired by the imagination, so here is the question of my referendum: Who are the two greatest artists alive?"

To those present in the salon the idea seemed a happy one, and in turn everybody gladly gave his opinion. When my turn came to express my idea, I replied: "My modest opinion is that the two most important artists alive are Alessandro Manzoni and Giuseppe Verdi."

I had almost to seek refuge in flight. A chorus of voices was against me, but taking courage I explained the reasons for the word "alive," citing a quotation from Petrarch, "He called those fools who die for ever," and I demonstrated or tried to demonstrate that Manzoni and Verdi are still "alive" in the grateful memory of the nation, just as when the nineteenth century bowed down in admiration before the immortal works of their genius.

I pointed out the fact, insignificant in itself, that this very day those two great names were to be glorified at the Augusteo in Rome by the execution of the "Mass" written by Giuseppe Verdi for the first anniversary of Alessandro Manzoni's death.

It is a thirty year old story how, upon hearing of the death of the author of "Promessi Sposi," Giuseppe Verdi, hoping to find comfort in the grief into which he was plunged, immediately offered to write a "Funeral Mass" for the man he called the greatest Italian genius after Dante. It is easy to imagine with what enthusiasm this offer was accepted, and no pen could describe the commotion produced in 1874, when the masterpiece of the author of "Aida" (at that time the most recent of his operas) was performed at Milan. Two glories were united. Rays of light glittered on the eternal work of the Lombard writer, sparks from the ardent forge of the great Titan of music.

The veneration Verdi felt for Manzoni is shown in his letters to the Countess Chiarina Maffei, letters full of devoted admiration and youthful exaltation. In one of those letters he affirms that if he were to kneel before any man, he would do so before Alessandro Manzoni. In another letter he says that at every new reading of "Promessi Sposi" he becomes still more convinced that this is the best book that has ever been written, as it is almost truer than truth itself. And in a third letter he declares himself jealous of his Peppina (Giuseppina Strepponi, his wife), because she had the pleasure before him of meeting and knowing Don Alessandro personally.

In this way men of genius know how to abase themselves in presence of their compeers.

Verdi not having gone to Paris in 1868 on the occasion of Gioacchino Rossini's death, was accused of being irritable, jealous and untractable toward other great men; but he scorned to reply to such a ridiculous accusation. He had already given the answer in his continued subordination to that extraordinary man, whose influence upon dramatic music was so uplifting. It is sufficient to cite one example of that subordination. In love with Shakespeare, Verdi from his youth was anxious to compose music for "Othello," but he resisted this temptation for many years, being fascinated with the beauties in the last act of Rossini's "Otello." It was not until fifteen years after the death of the "Swan of Pesaro" that Verdi decided to write his "Otello." He wished at first that his work should be entitled "Iago" to avoid suspicion of any lack of respect toward his great predecessor. And if he finally adopted the old title "Otello" it was principally to satisfy the illustrious author of the libretto, Arrigo Boito.

With his "Requiem Mass" Verdi rendered splendid homage to the memory of Alessandro Manzoni, whose real glory was not known to, or not sufficiently appreciated by, the insouciant author of the "Barber of Seville."

ITALIA.

Why is the Manzoni "Requiem" heard so seldom in Italy? Ask the Milan Monopoly for a reply.

## COUNTERFEIT CLEFS.

There are two clefs that are widely known. Of these two, the G clef, otherwise known as the treble, or soprano, or violin, clef is the better known. As soon as a music student begins to look at all into music he finds it necessary to learn the F clef, which is used for the left hand part of music for the piano, as well as for many other instruments.

The music student cannot go very far on his journey into the realms of string music or orches-

tral music, or old vocal music, before he finds himself confronted with the alto clef, which is the third line C clef. He will also find the necessity of learning the tenor clef, which is the fourth line C clef. These two C clefs, the alto and the tenor, are to be found in all orchestral scores. It is impossible for the musician to get on without them if he has anything to do with conducting an orchestra, or with composing or arranging for the orchestra or string quartet. The trouble of learning these two C clefs is so small compared with the difficulties of music that a music student should no more be excused for not learning them than a student of literature would be who only learned to read printing and did not master the reading of hand-writing, or who only learned capital letters and could not read italics or old English letters.

Intervals, accidents, time values, are the same in all clefs. The difficulty of learning to read the two C clefs in constant use, and the occasionally used C clef on the first line, are too small to be considered by any musician who has a serious interest in his art.

We must protest, however, against that counterfeit C clef which we sometimes find in anthems published in our country. This third space C clef is in fact nothing but an excellent example of the great American game of bluff.

We know that when the male voice sings music written in the G clef, in which clef the voice part of songs is usually published, this male voice sings the music an octave lower than it is written. Some tenors may think they are sounding the same note the soprano sings when they both sing the same printed note. But in truth the tenor is sounding a note an octave below the soprano. In many choral works the tenor part is printed in the G clef just like the soprano part, and the words "an octave lower" are put at the beginning of the tenor part.

This is done to make the reading easier for the amateurs who fill the ranks of choruses and who rarely know more than the one clef, namely, the G clef. Of course in the composer's full score which the conductor has, and in the parts for the orchestral players the music for the tenor voices and tenor instruments is written in the tenor clef, namely, the fourth line C clef.

In some American publications we find the "bluff" at a tenor clef—a counterfeit clef, which consists in putting the C clef sign on the third space, and writing the music for the tenor voice exactly on the same lines and spaces as if they were in the familiar G clef! In other words the sign of the C clef is used instead of the words "an octave lower" and for no other purpose. The music, meanwhile, is written exactly as it was, in the G clef. Of course this clef does no harm and no good. It is no clef at all. The student who knows the G clef knows this counterfeit clef.

But the student may learn this counterfeit clef all his life and still be unable to read a note of the alto, tenor or C soprano clefs. We might just as well put the C clef sign on the first line below and then read all the music exactly as it stands in the G clef. Or we might put the C clef sign on the first line above and read all the music exactly as it stands in the F clef. In every case we should be correct in our notation. The one objection we raise is that the C clefs are not used in these ways by musicians and are not to be found so used in the scores by the greater or lesser composers, and are, in fact, of no value whatsoever to music, and, consequently, to music students.

We have smiled to see this counterfeit and perfectly useless clef employed in some editions of anthems intended to flatter the vanity of amateur chorus singers. But when we find this superfluous and unrecognized clef employed by the author of a theoretical work intended for American music students it is time we exerted ourselves to let our readers know that this counterfeit C clef as used

by William Alfred White in some of the examples in his new "Harmonic Part-Writing" is of no value in reading the C clefs employed by musicians in symphonic, operatic and other full scores, and in music for the viola, cello, and some other alto and tenor instruments.

It is "bluff."

SOME very interesting details not known in New York about the new Hammerstein opera house in London are printed in the Daily Mail of that city:

No one who has passed recently along Kingsway in London can have failed to have been struck by the beauty and dignity of Oscar Hammerstein's new London Opera House, which is rapidly nearing completion. Inside the great white stone building about 200 people are already engaged on work connected with the actual staging of the operas.

The interior of the Opera House impresses one as favorably as the exterior. The auditorium consists of three tiers—the first containing private boxes only, each having an ante-room—and a floor space for 675 stalls.

Mr. Hammerstein, in an interview, expressed himself well satisfied with the building. Twelve months ago he began negotiations for a site; today the Opera House is nearly complete. He has spent already nearly £200,000 on the enterprise.

"I have selected my singers for their ability and their voices, not solely on their names," Mr. Hammerstein said. "Some of them will astonish London." Operas will be given in French and Italian by artists gathered from every civilized country. The chorus, consisting of 125 young, fresh voices, English all of them, young people ranging in age from eighteen to thirty, are rehearsing every day. Including principals, chorus, ballet and "supers," about 400 people will appear in the big productions, and 100 instrumentalists have been engaged for the orchestra.

The Opera House will open on November 11 with the first production in London of "Quo Vadis?" at a cost of £8,000. In the second week Mr. Hammerstein will produce Massenet's "Don Quichotte." The season will extend over twenty weeks, and the prices will range from 1 guinea stalls to 2 shillings in the gallery.

A visit to the workshops in the upper part of the Opera House yesterday revealed a veritable hive of industry. In the rehearsal room the chorus were at work, in the wardrobe room a large number of women and girls were working on the making of the costumes, 10,000 of which are being got ready. In another lofty apartment artists were modeling the properties—statuary, chariots, vases and other things required for scenic display, and perched high on scaffolding at the back of the stage the scenic artists were painting the great canvases.

BRIAN HOOKER's text to "Mona," the \$10,000 prize opera for which "Dr." Horatio W. Parker wrote the music, has just been published in book form, and with quiet humor the New York World remarks: "Apart from the foresight responsible for putting the text of this opera in permanent binding, clearly printed, the action will result in permitting the public to become thoroughly familiar with the words, which might not be readily intelligible as enunciated by the principals taking part in the performances."

To The Theosophical Path for September E. A. Neresheimer contributes an article called "Cultivating Genius for Music," in which he says that the gift for music has been acquired by its possessor "in another life." That explanation is fully as convincing as the others which have been advanced to explain the tonal phenomenon.

COST of living has increased alarmingly in France, probably on account of the enormous sums spent by Frenchmen for piano, violin, and vocal recitals. If there is one thing which the average Frenchman cannot do without, it is his piano, violin, or vocal recital. (As Artemus Ward used to say: "This is writ sarkastick.")

IN the case of the young Italian composer who is writing an opera called "Macbeth," the critics probably will lay on.



## VARIATIONS

"It is supreme happiness to be a great prima donna and to live always in the ethereal regions of intangible and immaterial art," said Madame Screechini, as she finished her interview with the European representative of the New York Daily Guffer.

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A few moments after the door had closed upon the D. G. representative, Madame Screechini tapped testily on a table bell. Her secretary entered.

"Now, Simpson," remarked the famous artist, "we can go on with our work. First of all, I want you to cable my press agent that his newspaper story about my views on the new musical novel, 'Jean Christophe,' is a bungling piece of work. Why make me out to be intellectual? In the same issue is an article on my rival, Mlle. Piquante, referring to her hand painted stockings, and telling how the pictures were executed by leading artists on the sole condition that the stockings be worn by the owner at the time of the painting. Don't you see how I suffer by comparison, by being called intellectual? Just tell Smith not to tax his ingenuity too hard, as the stolen jewelry and lost dog stuff go as well as ever in America.

"Now, here's a letter from the impresario, telling me that he'll pay for my stateroom on trains throughout our road tour, but won't settle for my meals while en route. Cable him a short, sharp answer, asking whether he expects a prima donna to starve, and threatening that I won't carry out my contract unless he assumes my eating expenses on trains.

"In answer to this note from Stemstalk, the florist, tell him that I will make the same arrangement with him as last year—fifteen baskets, six wreaths, two set pieces and twenty-one hand bouquets, for every one of my appearances, the cartage to the opera house and back to his shop to be borne by him. Tell him to send me the season's lease for the flowers at once and I'll sign it.

"Smellit & Co., the perfumers, wish to put a new product on the market and name it after me. They offer \$2,000 for a signed testimonial from me. Tell them to make it \$2,500, and they can dictate their own testimonial.

"Madame Modemaker desires my name for a new style of corset. Inform her that I have already endorsed two other makes, but suggest that a new 'Screechini garter' would be a novelty, and I'll gladly approve of it. Terms for circular garter, \$1,000; for long garter, \$1,500.

"Also send word to the Up-to-Date Magazine that I accept their offer of \$750 for an article on 'How I Became a Great Singer.' If they have the article ready I will affix my signature to it, but I must have a certified check or the cash before I do so.

"Drop a line to the proprietor of the New World Hotel in New York and tell him that if he will take \$50 a week off the price of my rooms, I will mention his establishment to the reporters when I arrive at the dock.

"Cable to my concert manager that he must do better than a guarantee of only \$800 at Hardscrab-

ble, Indian Territory. I got \$825 from them last time, and, even if they lose money, they ought to be glad to do so for the advancement of art in America.

"That reminds me. Don't forget to write a few lines of the usual junk about how I love dear America, how musical the American public is, how I would rather sing for a New York than a European audience, how heartily I am in favor of opera in English, and how American voices are slowly but surely conquering Europe. When you have the interview ready, give it to me and I'll memorize it on the steamer, although I really ought to know it by heart now.

"Boston cables to ask whether I will sing at its symphony concerts on a percentage basis. Refer



YSAYE.

the letter to my concert manager, and advise him to ask 96 per cent. for our end.

"Don't forget to change this ten franc piece into smaller money, so that I will be able to tip the head steward, the music and all the servants on ship-board.

"This check for \$16,432 is from the mechanical instrument people. Return it and say that I had an even \$16,500 in royalties last year. Accuse them of gross mismanagement and demand an immediate check for the difference of \$18 on the pain of my signing with the rival company next year.

"Take a chance on writing to the heirs of Verdi, and suggest that they pay me a percentage of their royalties for helping to keep alive interest in their ancestor's works. They can't do more than refuse.

"Here's a pack of local Paris bills for dresses, lingerie, etc. Write them all a stereotyped note, saying that I wish 60 per cent. discount for telling New York women where I buy my outfit when I'm at home.

"And, oh yes, Simpson, after you have attended to all the morning's correspondence, come back here and I'll pay you your week's wages of \$15. By the way, Valerie, my French maid, has been studying stenography and typewriting at her own expense this summer, and she is ready to do all her usual work and to be my secretary besides, for only \$2.50 a week more than she has been getting. Now, if you are willing to stay for that figure—I mean \$2.50—eh? You couldn't work for \$2.50 a week? Think of the recommendation it would be for you later to say that you were my secretary? You are sorry, but you will leave? So am I, but Valerie will be able to save much more money for me on the marketing than you did. Oh, yes, I'm glad I thought of that. Just a few lines to the New World Hotel management, that if I'm not allowed to cook my meals in my rooms this winter and to hang my washing from the windows to dry, I'll go to the Western Hemisphere Hotel across the street and give them the advertising benefit of my presence there. Now do hurry and finish, so that you can take Fido and Pipette out for their noonday airing."

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In the mention of composers' centenaries made last week, this column forgot to mention Verdi's, due in 1913.

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"Cycles have gone out of fashion entirely," says the Motor World. Not Wagner cycles.

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This comes from a thoroughly disinterested source: Mikail Mordkin, the Imperial Russian dancer, was asked the other day if the Russian police were actually as terribly infallible as they are reputed to be. "Well," answered Mordkin, "I have heard of a case where a notorious criminal was captured in St. Petersburg. They took his measurements and photographed him in four different positions. That night he escaped. The alarm was sent out all over the empire with the four photographs. A couple of days later came a telegraph message from a town near the Black Sea: 'Have captured three of the criminals whose pictures you sent. Other one under surveillance. Will arrest him tonight.'"

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Eugene Ysaye says that there is one implacable critic in a small European city who has been "roasting" him for twenty-four years. "Don't you think he ever will change his mind about your art?" asked a friend. "Never," replied Eugene; "you see, the critic is a woman, and twenty-four years ago I inadvertently told her that her baby was small for its age."

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A kindly occasional contributor to "Variations" writes: "When you gave out your list of amusing daffydowndillies some weeks ago you missed some of the best ones in the advertising columns of your own paper. Here they are:

"If Madame Galski will be at the Metropolitan this winter, where will Emma Thursby?

"If Andreas Dippel kicks, would Dudley Buck?

"If the Clark heirs sold Mendelssohn Hall, what would Dallmeyer Russell?

"If Cecile Ayres is a pianist, can you tell me what Elsa Harris?

"If Puccini is weak, is Edward Strong?

"If to cut down a tree is good exercise, why do not Frances Hewitt and Karleton Hackett?

"If Bruckner is dull, is Katherine Allan Lively?

"If an impresario fails to get his prima donna to behave, could May Hamaker?

"If you would call Walter S. Young, would you call Hans Kronold?



"If Melba tips a waiter \$1, how much would Lambert Murphy?"

"If Caruso loves Trentini, as the papers say, on whom is George Sweet?"

"No one blames Dippel for being angry, but why is Harrison M. Wild?"

"Can Mabel Ross Rhead music?"

"If Chopin owed much to Hummel, how much does Dan Beddoe and how much does Madame Rigaud?"

"If Leander swam the Hellespont, what river could Florence Mulford?"

"If Rossini succeeded in roasting bacon without scorching it, would Thuel Burnham?"

"If Liszt saw Beethoven in Vienna, what did Corinne Rider-Kelsey?"

"If Siegfried forged a sword, what could Frederick Weld?"

"If Faust flirted with Marguerite, with whom did Herbert Witherspoon?"

"If Harold Bauer won golden critical opinions in Spain, what did Wilmot Goodwin?"

"If Mozart played piano with his nose, what could Victor Kuzdo?"

"Did Baldwin the first prize at the Paris Exposition, and why should that make Kimball?"

"M. M." on a piece of music does not necessarily mean "Monopolized in Milan."

Don't you feel a bit like the spider as you sit in your studio and eagerly cry: "Come in?"

This year's crop of pupils is unusually talented.

And exceptionally earnest.

Tell them so, anyway.

LEONARD LIEBLING.

Our ex-President, Theodore Roosevelt, is one of the editors of the Outlook Magazine. Could he have written the ridiculous article, "The Enigmatical Richard Wagner," which appeared in the columns of that publication last week? "Music," says the screed in question, "is the expression of life. How can a man of Wagner's character produce the music which Wagner has produced?" First of all, it has not been proved that music is the expression of life, and secondly, no one knows how Wagner produced the music he did except by composing it, and the act of composition has nothing to do with character. How could Byron, Burns and Poe produce the poetry they did? Their moral lapses are matter of history. The Outlook is right, however, when it dubs Wagner's recently published memoirs "a tedious work." Again, Dr. Lyman Abbott's paper plunges recklessly into the abyss of speculation on a subject of which it appears to be utterly ignorant, when we read in the concluding paragraph: "Richard Wagner was dominated by a lawless imagination, stimulating lawless passions. His music is an expression of imagination and passion which uses the laws of art to put at defiance the laws of life." It is rather late in the day for the Outlook to discover that Wagner was a bad man who wrote good music.

THOMAS BEECHAM, who arrived in New York last week, does not think that Oscar Hammerstein will succeed in London. If Mr. Beecham knew Mr. Hammerstein as well as we know the irrepressible impresario on this side of the water, he never would venture to predict anything definite about the amazing and omnipotent Oscar.

THAT Kentucky woman who died recently from laughing must have read the two heavy type editorial paragraphs at the head of this column. So far no answer has been received by THE MUSICAL COURIER from Doctor One Per Cent. Damrosch.

#### Eames and De Gogorza Concert Tour.

The concert tour of Emma Eames, the American prima donna, and Emilio de Gogorza, baritone, has attracted wide publicity on this side of the Atlantic. The tour opens in the Far West and after singing in that section



EMMA EAMES' LATEST PARISIAN PHOTO.

of the country, the two singers are coming back East. Their New York recital in Carnegie Hall takes place the first week in January.

Before leaving Europe notices were received in this country in which the writers agreed that Emma Eames' voice was never more beautiful than it is at present. Mr.



EMILIO DE GOGORZA.

de Gogorza is likewise just in his prime. The admirers of both singers will extend to them a hearty welcome in all the American cities.

The Eames-De Gogorza tour is under the management of Frederic Shipman.

#### Alice Garrigue Mott's New Season.

Alice Garrigue Mott has returned from Europe and will open her season of 1911-1912 Monday, October 2, at her residence-studio, 172 West Seventy-ninth street, New York City. Madame Mott spent the greater part of her vacation in the Alps. While in Switzerland she visited Madame Sembrich and had a most interesting discussion upon the necessary guidance of the voice during its development and how to launch the young singer upon a successful career. It has always been the custom of Madame Mott to have her work examined by the great singers of the world. Among the pupils enrolled there will be a number from different parts of the world, advised by Madame Sembrich to study with Madame Mott.

In London Manager M. H. Hanson visited Madame Mott and requested her to reserve a place during the season for some professional talent in preparing programs.

The successful operatic performances of Marguerite Lemon and Minna Joselli in Europe have induced a number of European singers to come to New York and study with Madame Mott, who is the teacher of both prime

donne. On another page of this issue of THE MUSICAL COURIER press notices of Miss Lemon's success in Rome will be read with interest by many admirers of this American soprano.

The following criticisms refer to Miss Joselli, who has been re-engaged for the opera at the Court Theater in Coburg:

By her model representation of Gilda ("Rigoletto") Miss Joselli won the hearts of her audience. The house rang with applause after the aria in the second act, so that the piece had to stop until the plaudits had subsided; and after every act Miss Joselli was called out three, four and five times. That means much, considering the usual reserve of our public. Miss Joselli, however, deserves this honor in the highest degree; appearance, acting and song she joins in a harmonious whole. Her voice rings clear and fresh as a silver bell, the colorature is pure and distinct, and a deep feeling is expressed in every phrase. The hearer can yield unhesitatingly to her rich technic and art in singing.—Coburg Tageblatt.

Miss Joselli sang Rosina for the first time. What she had previously offered, a fresh voice, musical sureness and elegance in acting, was again found in this role; she showed an intonation as clear as a bell, a dumbfounding certainty of attack, in combination with an arch freedom in acting. The colorature flowed like pearls from her lips, clear and brilliant, bright and transparent. Ardit's "Parla" waltz, which was added, was sung more beautifully and with greater abandon than ever. Storms of applause, flowers and laurel wreaths were the trophies of her triumph.—Coburg Tageblatt.

The Juliet ("Romeo and Juliet") of Miss Joselli was capital, both in voice and acting, and grew in her performance from act to act. The colorature she managed with the greatest ease. In the duet in the second act she won all hearts by her warmth of feeling, as she did also in the love duet in the fourth act, the most beautiful bit in the whole opera.—Eisenacher Zeitung.

Belle Holt, of 823 West End avenue, will be in charge of the waiting list of pupils at the Mott studios.

In order to have lessons conducted without interruption, Madame Mott will see and advise applicants by written appointment only.

#### Edythe Snow Huntington's Classes.

Edythe Snow Huntington, the pianist and teacher, with studios established in New York, Montclair and Plainfield, N. J., is one of the progressive instructors of this vicinity. Her large clientele includes the daughters of some of the old families. The Huntington recitals have attracted wide notices in several counties of the Garden State, as well as in New York City. By the music and in the quality of the performances, the most critical have found much to admire and to commend in the work of this accomplished young teacher. The Newark Sunday Call, the Montclair Herald and Times, and the New York American are among the papers that have reported the Huntington musicales, praising the work of her pupils.

Miss Huntington has in a marked degree the faculty of adapting her instruction to the needs of individual pupils. It is also noticed that the young beginners or the advanced adult pupils continue year after year under her guidance. She possesses that rare charming manner of both repose and purpose which appeals to all, especially to students. In dealing with the younger children Miss Huntington has rare tact and is always composing dainty, descriptive and instructive little pieces for them. She holds high testimonials as to her adaptability as a teacher.

Besides her teaching, Miss Huntington has associated herself with Lydia Marie Hotz Curren, the reader, for a series of joint recitals. Their programs consist of musical recitations and little plays by standard and modern authors.

#### Nellie Wright's Recital Program.

A typical program to be given by Nellie Wright, the charming young soprano, this season, follows:

Obstinatien .....	Fontanelles
Thy Beaming Eyes .....	MacDowell
The Violet .....	Grieg
Jewel Song .....	Gounod
Das Erste Lied .....	Czech
At Parting .....	Rogers
Bohème Waltz .....	Puccini
May Morning .....	Denza
Lungi dal Caro Bene .....	Secchi
Irish Love Song .....	Lang
Er lats .....	Wolf
Madcap Marjory .....	Norton

Miss Wright will also be heard in oratorio and concert.

#### Albert Spalding at Worcester.

Albert Spalding, the violinist, is in Worcester, Mass., this week, where he is engaged to play at the fifty-fourth annual Worcester Music Festival. One of the critics from Europe, who recently heard Spalding, stated that the artist has matured greatly since he was heard in this country the last time. This musician describes Spalding's technic as "masterful" and his interpretations equal to "many of the older artists of great renown."

The Spalding tour of America is under the management of R. E. Johnston.



## NOTICE TO PUBLISHERS.

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

## G. Schirmer, New York.

TWO SONGS BY BERTHOLD NEUER.

These two short songs are so unconventional in every way that they are not to be measured by ordinary standards. "After Sunset," the first of the two, does not contain a harmony in the first four measures that can be labeled and classified in the manner of text-book chords. It is evident that Berthold Neuer has written down the melodies and harmonies that appealed to his ear without regard to established custom and the familiar harmonies that are the stock in trade of so many composers. The accompaniments are by no means difficult to play. In fact the only difficulty lies in the unusual harmonies the singer is called on to sing against. But, of course, once these augmented fourths and diminished octaves have been learned the difficulties are gone.

The second song, "A Prayer to Saint Anthony of Padua," is not so startlingly unconventional as "After Sunset," though it is quite a novel experience on our part to meet with compositions that do not remind us of formulae and features of other works. We observe that the composer has put B natural instead of C flat in the chord of the major ninth on the third beat of the first measure,

though we cannot see that the unusual spelling of that chord makes it easier to read. In the third measure a natural is missing before the A, and in the fourth measure a flat is wanting before the A, while in the fifth measure a natural is absent from the E. These misprints do not help the vocalist. In the third measure from the end we find so unusual a harmony that we wonder if the composer meant the chord A E G in the left hand instead of the A D G which is printed there. We must commend the composer for his selection of lyrics by the poet Arthur Symonds, and for his intelligent employment of rhythms suitable to the meter of the lines.

"THE PALACE ON THE LAKE," BALLAD FOR CHORUS OF MEN'S VOICES WITH ORCHESTRAL ACCOMPANIMENT, BY MAX MEYER-OLBERSLEHEN.

This very effective choral work is not only a ballad in name, but in spirit. The romantic poem by Wolfgang Müller von Königswinter is treated to a musical setting which not only enhances the romance and emotional power of the lines, but which is intrinsically good music apart from the poem. The chorus is published with an effective accompaniment for the piano, and the orchestral score and parts are to be obtained from the publishers.

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## Oliver Ditson Company, Boston.

TWENTY NURSERY RHYMES SET TO NEW TUNES, BY EDMOND RICKETT, OP. 16.

This album consists of settings of "Ride a Cock-Horse," "Little Bo-Peep," "Mary, Mary," "Baa, Baa, Black Sheep," and the rest of the child nonsense that most of us remember. Edmond Rickett's new music is commendably simple and melodious and will probably find favor in the ears of the juvenile hosts for whom it is intended.

THREE SONGS, BY WILLIAM ARMS FISHER.

"An April Violet," "As Once in May," "Ashes of Rose," are the names of a group of three songs, which, judging from the "April Violet" song sent us, form an opus that adds lustre to the composer's reputation. The melodies are natural and easily learned, even though the piano accompaniment is elaborate with rich modern harmonies.

"The Time I've Lost in Wooing" is the title of a song by John H. Densmore to Moore's semi-humorous words. The composer has infused the Irish spirit of humor and

pathos into the music without making a downright Irish song of it. For though Moore was an Irishman his poems are written in English and more often than not have no reference to Ireland whatever. We certainly commend this happy combination of words and music.

"APRIL," SONG BY JOHN H. DENSMORE.

This is a dainty mazurka song, according to the indications of the composer who has marked it Tempo di Mazurka. As this song does not contain a measure which has the characteristic division of the first beat of the bar into two notes, we say that it is not a mazurka, but a valse. It is well written, however, and has much beauty of melody and harmony, and is very simple.

FORGET ME NOT (VERGISS MEIN NICHT), SONG, WITH ENGLISH AND GERMAN WORDS, MUSIC BY GEORGE B. NEVIN.

There is nothing English in this music, which is a thoroughly German lied, with characteristic German intensity of sentiment. The harmonies, though simple, might easily have been made in Germany. There are no traces of French or Italian in this American composer's song, which, apart from its entirely exotic manner, is an excellent piece of work, as far as it goes.

"THE OWL COURTESHIP," WORDS AND MUSIC BY SAMUEL RICHARD GAINES.

The song, which is a vocal galop with many interruptions, is a happy mixture of humor, melody and musical charm. Any vocalist who can speak the words distinctly in addition to a graceful rendition of the music will make a success with this song.

We have received a few samples of the third series of German songs published by the Oliver Ditson Company. It is not necessary to say anything about the music of these more or less well known composers, but we must call the attention of our readers to the excellence of these Ditson editions. It is a pleasure to the eye to glance at the editing and printing. We may say the same of the series of sacred songs published by this long established firm—songs which range from German classics to English, and standard and new American works. There are all kinds of difficult and easy songs in this series from which the professional and amateur singer alike can find satisfaction.

## Cleveland Harmonic Club Engages Cairns.

Clifford Cairns, the young basso-cantante whose two appearances in important solo parts with the Boston Handel and Haydn Society last season brought him conspicuously before the musical public, has been engaged by the Harmonic Club of Cleveland, Ohio, to sing the basso solos in "The Messiah" on December 17.

Tomorrow evening (Thursday) Mr. Cairns is to appear at the Worcester (Mass.) Musical Festival in the performance of the Beethoven Mass in D, that occasion marking his first appearance before a festival audience.

Apart from the possession of a full, sonorous voice of sympathetic and musical timbre—smoothly and easily produced—Mr. Cairns is essentially musical, a student and a singer who believes that the head should govern the heart. His interpretations are marked by a superior intelligence and his delivery of a composition authoritative. He imparts to the listener a feeling of absolute confidence, enabling one to sit back comfortably with every assurance that the task undertaken will be competently performed. This is the result of the basso's thorough musical training which has made him a musician in the full sense of the word.

In his interpretation of lieder Mr. Cairns is considered worthy of the rank extended to recognized artists in this important and difficult branch of the singing art, and during this season he will give many recitals in various parts of the United States and Canada.

## Leon Rice Begins Season.

Leon Rice began his fall season this week by singing in Bridgeport, Conn., to be followed by engagements in Brooklyn, Port Richmond and through Connecticut. He sang at the Hanson Place Church, Brooklyn, two weeks ago and received the following day a flattering offer for a series of appearances in song services. Last Sunday he sang under special engagement at Embury Memorial M. E. Church, Brooklyn. He was obliged to decline the offer of the Hanson Place Church on account of his engagements as tenor soloist at Trinity Chapel, which begin next Sunday. Mrs. Rice, who has been rusticated in Connecticut, returned to New York this week and immediately joined her husband on his tour, which will keep him fully occupied for the next three months. The frequent return engagements which he fills is a compliment to his popularity. This year he will sing return engagements in nearly all the cities where he has before appeared. Mr. Rice wishes to emphasize the fact that his services can be engaged through any musical bureau, as he is under the exclusive management of none, maintaining his own business office under the direction of Dixie Hires, in the Knickerbocker Building.

<b>CHARLES C. WASHBURN</b> <b>MR. ERNEST SCHELLING</b> <b>BORIS HAMBURG</b> <b>GEORGE HARRIS, Jr.</b> <b>WITHERSPOON</b> <b>Mr. and Mrs. PLAMONDON-MICHOT</b> <b>RUDOLPH CANZ</b>	<b>WASHBURN</b> BARITONE Concerts, Oratorios, Recitals 240 5th Avenue, N. Nashville, Tenn.
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SHORT AMERICAN TOUR OCTOBER, NOVEMBER DECEMBER, 1911 <b>CANZ</b> Management: CHARLES L. WAGNER, Care of St. Paul Symphony Orchestra, St. Paul, Minn. STEINWAY PIANO USED	



## LOS ANGELES MUSIC.

LOS ANGELES, Cal., September 17, 1911.

The return from the East of L. E. Behymer, the enterprising Pacific Coast musical manager, has stirred up the energy of musicians here. They are sharpening their fancy and planning to come to the front under Behymer's auspices with performances of all kinds. One noteworthy fact is that Mr. Behymer is directing all his might toward making Los Angeles one of the most important musical centers of America. It looks as if Mr. Behymer has succeeded in inducing Henry Russell, of Boston, and Andreas Dippel, of Chicago, to bring their operatic organizations to Los Angeles.

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Sousa and his band, direct from their tour around the world, will virtually open the season in a few weeks; then Pasquale Amato, John McCormack, Alessandro Bonci, David Bispham, Emma Calvé, Esther Plumb, Schumann-Heink, Harold Bauer, Vladimir de Pachmann, Jan Kubelik, Efrem Zimbalist, the Welsh Mountain Ash Choir, the Russian Balalaika Orchestra, Pepito Ariola, Gogorza-Eames, the Flonzaley Quartet, and the Pavlova-Mordkin Russian Imperial Ballet Company will follow under the management of L. E. Behymer.

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Interesting local events will comprise the concerts of the Los Angeles Symphony Orchestra, for which Conductor Harley Hamilton is now preparing the programs, in which he has the advice of such distinguished ladies as Mesdames W. G. Kerckhoff, president; W. E. Ramsay and H. L. Macneil, officers of the same society. The Ellis Club and the Orpheum Club promise to give many attractive concerts this season. The Women's Lyric Club has resumed rehearsals. Arthur Foote, during his recent visit here, declared the singing body of this society to be one of the best he had ever heard.

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T. Becker, pianist; his wife, violinist, and Simonsen, cellist, have formed an organization to give chamber concerts this winter under L. E. Behymer's management.

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Frank H. Colby, music critic of the Los Angeles Express, accomplished organist and director of St. Viviana Cathedral's choir, will soon marry Myrtle Pryibil, one of the leading local sopranos, possessing a beautiful voice and unusual talent.

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Gertrude Cohen, who studied for three years in Vienna under Leschetizky, and later in Paris under Harold Bauer, has returned to Los Angeles to enjoy a two months' rest at her home, after which she will leave for the East to fill concert engagements, prior to her return to Europe.

\*\*\*

Local musicians are welcoming to their ranks Cora Gross, a talented soprano from Detroit, Mich. The young lady shows experience in church and concert work, gained in New York, Brooklyn, Detroit and Milwaukee.

\*\*\*

Members of the South Pacific Saengerbund celebrated the winning of the prize at the Pacific Saengerfest at Seattle recently. The celebration was attended by the Fidelia Singing Society and the Arion Männerchor, comprising the organizations that won the prize. S. G. Hagen, leader of the Arion Männerchor, was presented with a diamond stickpin, and a loving cup was given to Joseph Blust, president of the Fidelia Society.

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The plan to establish a California State orchestra seems to take a firm hold. The expense would probably amount to \$125,000, each city paying a pro rata, according to population and the number of concerts given in it. On a basis of 193 concerts a year the bay cities of California

would get ninety-nine concerts, to be divided among them, at a cost of \$66,000, and Los Angeles and Pasadena would have fifty-six to be divided between them. Other cities in the State would have from two to seven concerts, according to population. Thus, during the Panama Exposition, in 1915, California would have a State orchestra of which it could be proud.

\*\*\*

W. Stoermer, manager of the dramatic stock company now playing at the Auditorium, contemplates giving at Christmas a strong setting of "The Nativity." He is very enthusiastic about it, and has engaged the writer of this column to compose the incidental music for such a sacred drama. Marjorie Rambeau is to assume the role of Mary and Ailene Cauthorn, the well-known soprano, will sing

## NORDICA CONCERT AT BRIARCLIFF MANOR.

Lillian Nordica sang before a brilliant audience of society people Friday evening of last week at Briarcliff Manor, N. Y. The concert took place at Briarcliff Lodge. The prima donna was assisted by Myron Whitney, basso, and E. Romaine Simmons, pianist. The program included German lieder, Italian arias, French songs, and songs by American composers. With Mr. Whitney, Madame Nordica sang a duet from "The Marriage of Figaro." The great soprano's singing of Schubert's "Erl King" was one of the features of her program. The composers on her list were Schubert, Schumann, Mozart, Weber, Debussy, Vidal, Bizet, Stravinsky, Leoncavallo and Charles Wakefield Cadman.

Accompanied by Mr. Whitney and the pianist, Madame Nordica is to make an extended concert tour this season of the United States and Canada under the management of Frederic Shipman.

## Cadman Heard From.

1256 PEARL STREET,  
DENVER, CO., September 18, 1911.

To The Musical Courier:

Would you grant me the courtesy of your columns in an early issue that I may correct several misstatements concerning my work which have appeared recently in the newspapers of the country and subsequently in the various music journals?

It seems confusion has arisen with regard to work upon my Indian opera "Da-O-Ma" and some ethnologic-musical matters which were entrusted to me by Francis La Flesche, of the United States Bureau of Ethnology. The transcription of certain phonograph records of Osage ceremonial music which Mr. La Flesche and myself were engaged upon last April is in no way connected with our opera. The ceremonial songs which Mr. La Flesche alone was able to secure at Pawhuska, Okla., are property of the Smithsonian Institution and are official business. None of these songs have been or are to be used by either Mr. La Flesche or myself in the opera. It is also untrue that "an Osage medicine man chanted a sacred melody, not knowing that a phonograph was set for it." Mr. La Flesche made ample arrangements for obtaining this Osage music, and the singer was fully conscious of the act of singing his songs into the machine.

The larger part of Indian thematic material which is incorporated in our opera is taken from the published works of Mr. La Flesche and Alice Fletcher, with some additional matter from some unpublished manuscripts, reinforced with material gathered by myself and Mr. La Flesche at the Omaha Reservation during the summer of 1909. I trust these corrections may straighten out things and I shall be grateful to you for making my letter public. Thanking you for your courtesy, I am, Sincerely yours

CHARLES WAKEFIELD CADMAN.



LILLIAN NORDICA.

music expressly written for her in the character of the archangel Gabriel.

\*\*\*

L. E. Behymer has been urged to establish a permanent traveling orchestra. Kansas City, Denver, San Francisco, Salt Lake and Los Angeles seem to be willing to contribute the necessary funds.

RICHARD LUCCHESI.

Irate London householder, to street singer: "Move on, there! I don't want to hear your bawling all day. Why do you always sing 'Hearts of Oak,' and why do you sing it like a hymn?"

Singer: "I sing 'Hearts of Oak,' sir, because it's a fine old English song, sir. But if you likes, sir, I'll sing an 'ymn. 'Ymn singin' my fort, sir. They say that my singin' of 'Rock of Ages' is worth the price of 'alf a pint of gin any day.'—Exchange.

"Every man can find work if he uses his brains," said Andrew Carnegie in an after-dinner address.

"We should all be like the piano tuner I once met out West.

"'Why,' I said to him—for we were in a wild, unsettled country—'surely piano tuning can't be very lucrative here. I shouldn't imagine that pianos were very plentiful in this region.'

"'No, sir, they're not,' said the piano tuner, 'but I make a pretty fair income by tightening up barbed wire fences.'"

—St. Louis Globe Democrat.

In the annual series of eight symphony concerts by the St. Petersburg Imperial Orchestra, Safonoff conducts the sixth; the others will be under Glazounow and Schneevogt. In Moscow, Kussewitzky will include all of the Beethoven symphonies in his season's work.



CHICAGO, Ill., September 23, 1911.

F. Wight Neumann has returned from his annual trip abroad and announces his attractions for his twenty-fifth anniversary season. Mr. Neumann will continue, as he has done for the last twenty-five years, to bring the very best exponents of music, the recitals and concerts under his management to take place every Sunday afternoon, with the exception of December 24, Christmas Eve, and December 31, New Year's Eve. The majority of the recitals will be given at the Studebaker Theater. Among the new artists Mr. Neumann will bring is Elena Gerhardt, the concert singer. Arthur Nikisch will accompany Miss Gerhardt in some of her recitals just as he has done for years in London. Of violinists, Efrem Zimbalist will make his first appearance in America this year. Of pianists, Wilhelm Bachaus will be heard in Chicago for the first time. Dates arranged so far are as follows: Opening recital, Sunday afternoon, October 15, Vladimir de Pachmann, in a Chopin recital at the Studebaker Theater. Sunday afternoon, October 22, Studebaker Theater, piano recital, Augusta Cottlow, first appearance in two years. Sunday afternoon, November 5, at the Studebaker Theater, first Chicago appearance in song recital of Pasquale Amato, of the Metropolitan Opera Company. Signor Amato will be accompanied by the musical director, Fernando Tanara. Sunday afternoon, November 12, annual piano recital of Fannie Bloomfield Zeisler at the Studebaker Theater. Sunday afternoon, November 19, first

chamber music concert, Ernesto Consolo assisting artist, at Music Hall. Sunday afternoon, November 26, Studebaker Theater, violin recital by Francis Macmillen. Sunday afternoon, December 3, Studebaker Theater, violin recital by Efrem Zimbalist, first appearance. Sunday afternoon, December 10, song recital, Music Hall, by Alexander Heinemann. Sunday afternoon, December 17, only appearance this season in song recital of Dr. Ludwig Wüllner, accompanied by Coenraad V. Bos, at the Studebaker Theater. Sunday afternoon, January 14, song recital by Jeanne Jomelli at the Studebaker Theater. This will be Madame Jomelli's first appearance in recital in Chicago. Sunday afternoon, January 21, Studebaker Theater, song recital by Elena Gerhardt. This will be Miss Gerhardt's first appearance in America. Sunday afternoon, January 28, Music Hall, second chamber music concert. Sunday afternoon, February 4, Studebaker Theater, annual song recital of Rosa Olitzka. Sunday afternoon, February 11, Studebaker Theater, first appearance of Wilhelm Bachaus in piano recital. Sunday afternoon, February 18, Studebaker Theater, New York Symphony Orchestra. Sunday afternoon, February 25, Music Hall, third chamber music concert. Sunday afternoon, March 3, Studebaker Theater, only appearance in America this season of Josef Hofmann in piano recital. Sunday afternoon, March 10, Studebaker Theater, return engagement of Vladimir de Pachmann. Sunday afternoon, March 17, Studebaker Theater, only Chicago appearance of Alessandro Bonci in song recital. Sunday afternoon, March 24, Music Hall, fourth and last chamber music concert. Sunday afternoon, March 31, Orchestra Hall, only appearance this season in Chicago of Madame Schumann-Heink. Sunday afternoon, April 7, Studebaker Theater, song recital, only Chicago appearance of Nicola Zerola, tenor. Artists engaged for the afternoons of October 20, January 7, April 14, 21 and 28 will be announced in the near future.

Max Rabinoff, formerly of Chicago and now of New York and European centers, was seen in the Auditorium last Saturday. The impresario of the Imperial Russian dancers and of other attractions appeared to be in excellent health and informed the writer that his wife, who scored a tremendous success in Chicago last year in "Rigoletto," will appear this season with the Metropolitan Opera Company in New York and with the Boston Opera Company. It is to be hoped that Chicagoans will have the pleasure of hearing this gifted young soprano again this season.

The Chicago Mendelssohn Club has issued invitations to a banquet on September 26, at 6 o'clock, in the Chicago Athletic Association Building to celebrate the opening of the club's season of 1911-12.

Emil Liebling, the pianist, has given the Chicago representative of THE MUSICAL COURIER some very interest-

ing points on different musical topics. From time to time references to those remarks will be made in these columns.

Esther M. Plumb, contralto, will make another tour of the West this season, appearing in Colorado, California and other places, under the management of L. E. Behymer.

The Chicago Conservatory announces the engagement of Frederik Frederiksen, violinist, and Grace M. Frederiksen, pianist, as members of its faculty. A special feature is the orchestra and ensemble class conducted by Mr. Frederiksen.

Anne Shaw Faulkner and Marx E. Oberndorfer will open their season of opera musicales in Freemont, Ohio, on October 17. October 19 they will appear at Rochester, N. Y., and on November 1 will start on a tour through Iowa. Returning to Chicago they will give a series of opera musicales at the Chicago Athletic Club, the first to take place November 8. In the latter part of November they will appear under the auspices of the Woman's Club of Cedar Rapids. During December they will appear in Illinois and Ohio. At Peoria, on December 2, they will give "Salome" before the Amateur Musical Club. In early December they will appear under the auspices of St. Cecilia's Club of Grand Rapids. Immediately after Christmas the artists will start on a tour through the Northwest and California under the management of L. E. Behymer, giving a series of musicales under the auspices of the Ladies' Musical Club of Seattle. The month of March is completely booked and will be spent between New York City and Boston. The repertory this season will consist of stereopticon musicales, which include "Parsifal," "The Ring of the Nibelungen," "Tristan and Isolde," "Music in Its Relation to Art" and "Development of Notation." The opera musicales will consist of German, French and Italian novelties. The history lecture-recitals will consist of "Musical Forms at the Time of Bach," "Program Music" and "Modern Music."

Sunday afternoon, November 12, at Music Hall, Eleanor Fisher and Samuel B. Garton will present Oscar Seagle, baritone, in recital. Mr. Seagle made a short American tour last season, but did not appear in Chicago.

J. Saunders Gordon has issued a prospectus relative to Walter Keller, the well-known organist, who will tour this country this season. Mr. Keller is a pupil of Frederic Grant Gleason, of Chicago; of Carl Piutti, organist of St. Thomas', at Leipsic, and of Paul Homeyer. He has appeared in the principal cities of this country and is organist and director of the Church of St. Vincent de Paul and official organist of the Paulist Choristers, besides being director of the Sherwood School.

The Cosmopolitan School of Music and Dramatic Art has sent this office a well-arranged catalogue for the season 1911-1912. Victor Heinz remains as president and Dr. Carver Williams as registrar. Mr. Heinz will also head the piano department. In the vocal department, among others, the names of such artists as Hanna Butler, Lucille Stevenson (Tewksbury), Marion Green and Dr. Carver Williams speak well for the standard of the institution. The following paragraph deserves space in these columns, as it deals with the question of scholarship as treated by the Cosmopolitan School of Music and Dramatic Art:

The Board of Directors of the Cosmopolitan School some years ago adopted the policy of offering no examination for scholars. In exceptional cases, where students may be sufficiently gifted and serious to merit unusual consideration, and where it can be satisfactorily shown that their means will not permit them to meet the regular terms, a limited amount of assistance may be extended to deserving applicants on the recommendation and entirely at the option of teachers. The school reserves the right summarily to

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For further information address: E. SCHWENKER, Secretary

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withdraw such assistance without notice, should its recipient give evidence of becoming indifferent and careless in the required work.

Louise St. John Westervelt, soprano, and Arthur Middleton, basso, will be heard in recital next month.

The American Conservatory will begin its Saturday afternoon recitals on October 7, continuing until May 25.

A series of four subscription musicales will be presented in the ballroom of the Blackstone Hotel, under the direction of Eleanor Fisher, on Monday mornings at 11 o'clock. For the opening concert, November 20, Yvonne de Treville, prima donna soprano, has been engaged, this being her first appearance in America. On the second program, December 18, Myrtle Elvyn, pianist, and Mrs. John Sidney Burnet, soprano, will appear. Charles W. Clark will present the program of January 15. The final musicale, February 12, will mark the appearance of Frances Macmillen, violinist, assisted by Gino Aubert. The patronesses are: Mrs. Charles S. Deneen, of Springfield; Mrs. John F. Smulski, Mrs. Frank R. McMullin, Mrs. Mason B. Starring, Mrs. Walter Ferrier, Mrs. Lawrence Reed, Mrs. Levy Mayer, Mrs. Charles Meerhoff, Mrs. Francis Cornwall Sherman, Mrs. Robert Shaw, Mrs. Claude Seymour and Mrs. W. D. McIlvaine.

There are still a few vacancies in the active membership of the Apollo Musical Club for soprano, alto, tenor and bass voices. Applications should be made to Carl D. Kinsey, secretary.

Littell McClung, the popular and amiable press representative of the Chicago-Philadelphia Grand Opera Company, visited the Chicago offices of THE MUSICAL COURIER last Thursday and gave out some valuable information as to the remodeling of the Auditorium Theater. Mr. McClung looks forward to a very busy season, and said that the subscriptions for the coming season already have surpassed the sale of last year.

Regina Watson, pianist, has sent to this office a post card from Badgastein. Mrs. Watson says: "It is simply heavenly here! Mountains so close upon us that we can almost touch them, and all so vivid, so intense and picturesque, all enchantingly poetic."

Rose Lutiger Gannon, contralto, has her time completely filled up with pupils in her Kimball Hall studios, and with recitals, concerts and oratorios for this season. On October 3 she will give a recital in South Bend. Mrs. Gannon will also give two musicales, one in Ravenswood on November 3 and one in Lakeview on November 21.

Theodora Sturkow Ryder, pianist, has been chosen to open the concert season at the Arche Club. The first will be given on October 20, at which time she will play MacDowell's group of etudes and D'Albert's suite.

Theodora Worcester, pianist, will return to Chicago October 1 from Star Lake, Wis., where she is enjoying her vacation.

Birdice Blye has returned after a pleasant sojourn in the East and is preparing for a busy season. It is interesting to quote the following from one of her many laudatory notices received last season, when she appeared in the All Star Artists' Course in several of the Southern cities:

Birdice Blye more than sustained her reputation as one of the greatest woman pianists yesterday afternoon. She was greeted by a critical audience of musicians and music lovers and the enthusiasm aroused by her first number gained in intensity as the concert proceeded. She has remarkable skill in the rapid, florid passages, with a touch that seems as delicate as the alighting of a butterfly upon a flower, but a power and strength in bringing out the crashing chords and arpeggios in the heavier numbers of her program that few women players could command. Her interpretation of the MacDowell sonata, "Eroica," served to display her mastery, the four movements bringing out every possible variation of tone and touch. The second part of her program was a group of three Chopin numbers, which she played with the most beautiful phrasing and delicacy. The third portion of the program was opened with a Schubert composition, "Die Forelle," a fairy like little morceau, followed by a Rubinstein impromptu of the utmost difficulty, a ballade by Neupert with a faint minor melody sounding through an intricate maze of accompaniment, the quaint little Leschetitzky study, "The Top," and closing with a novel arrangement of Weber's "Invitation to the Dance."—Commercial Appeal, Memphis.

The American Guild of Violinists will hold its first convention October 6 and 7 in Handel Hall, giving two afternoon and two evening concerts. Among the soloists will be Mabel Sharp Herdier, soprano; Rose Lutiger Gannon, contralto; Lucille Stevenson, soprano; John B. Miller, tenor, and others.

Pupils of Mr. and Mrs. Theodore S. Bergel will be heard next Friday night in song and piano compositions

in the studios of the Bergey Chicago Opera School, in Steinway Hall.

The Chicago Musical Exchange announces the engagement of Olga Samaroff-Stokovski, pianist, as soloist with the Cincinnati Symphony Orchestra on the occasion of the orchestra's appearance in Chicago, February 7 and 8, 1912.

Saturday, October 7, Alexander Sébald, head of the violin department of the Chicago Musical College, will play for the first time in this country the sonata for violin and piano, op. 44, by Louis Victor Saar, of Cincinnati. Mary Highsmith, soprano, will be the assisting artist.

Rosa Olitzka, the operatic contralto, has just returned from the East, where her success already has been recorded in THE MUSICAL COURIER. Madame Olitzka has many dates already booked by Manager R. E. Johnston, of New York. November 18 she will appear in Newark, N. J.; November 19 and December 3 in New York at the Hippodrome. She is also engaged to appear at a concert in Indianapolis and has been re-engaged by F. Wight Neumann to give a song recital in Chicago on February 4. Madame Olitzka will be one of the soloists with the Cincinnati Symphony Orchestra this winter, and from time to time her dates will be published in these columns.

Etta Edwards, the vocal teacher, who counts innumerable friends in the principal cities of the United States, informs this office that she has opened her studios at 4000 Delmar Boulevard, St. Louis, Mo. For several years Mrs. Edwards taught in Boston, where her class was very large; then she moved to Chicago, where she met with the same success. Last winter found Mrs. Edwards in Los Angeles and this year St. Louis musical students will have the benefit of her instruction. The several changes of residence are due to Mrs. Edwards' invalid husband, who cannot stand the climate of one region longer than a season.

A notable concert took place in the city of Dortmund, Westphalia, August 21, two well-known Chicago artists, Frederick Stock and Wilhelm Middelschulte, taking a prominent part. The audience was a select one, including such celebrities as Ferruccio Busoni and Hugo Kaun. Mr. Middelschulte is teacher of organ at the American Conservatory.

Earl Blair, pianist, and Bertha Fisher, soprano, will be the soloists at the first recital of the American Conservatory, to be given Saturday afternoon, October 7, at Kimball Hall. Miss Fisher, a former pupil of Karleton Hackett, was engaged by the Boston Opera Company last season, appearing a number of times with pronounced success. During the summer months she studied the part of Melisande in Paris under the personal direction of Debussy, at the request of Mr. Russell, director of the Boston Opera, and also the part of Ynolf from the same opera. Debussy made a request of Mr. Russell that the original scene be restored at the performance of "Pelleas" during the coming season.

Celene Loveland, pianist, whose methods have attracted the attention of the musical world, announces that besides teaching at her Chicago studios in the Fine Arts Building she will accept lecture and recital engagements in which she will demonstrate the value of her scientific discovery. Miss Loveland appeared last week at Rockford, Ill., in an informal recital under the auspices of the Proctor Home, winning much success.

Cora Ludwig, pupil of O. E. Robinson, director of the department of public school music of the American Conservatory, has accepted a position as supervisor of music and drawing in the public schools at Delavan, Wis.

Thomas MacBurney, baritone and vocal teacher in the Fine Arts Building, has just returned from a vacation in Wisconsin and has resumed his vocal lessons. Mr. MacBurney's classes are so large that several new assistants have been engaged and new quarters have been added to the large studios occupied last season.

RENE DEVRIES.

Howard E. Potter Treasurer of Kubelik Tour.

For the coming tour of Jan Kubelik, violinist, who will give 100 concerts throughout the United States and Canada, Howard E. Potter has been engaged as treasurer. Mr. Potter has been identified with Loudon Charlton's office for the past three years and acted as treasurer for Madame Sembrich on her last tour of sixty-two concerts in this country.

With the opening of the grand opera season the music loving public will hope to change from Caruso canned to Caruso on the hoof.—Chicago News.



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TWIN CITIES, September 21, 1911.

An important change in the official board of the St. Paul Symphony Orchestra Association is the resignation of C. O. Kalman as president of the association and the succession to the presidency of Louis W. Hill. Mr. Kalman feels that he has done his duty in serving four years and that it is time he is relieved of this responsible office. Mr. Hill, who has shown great interest in the welfare of the orchestra in the past, will undoubtedly prove an efficient and energetic president. The prospectus which has just gone to press makes the following announcement:

It is with great confidence and satisfaction that the directors of the St. Paul Symphony Orchestra Association submit to the public of St. Paul the prospectus of its sixth season. The achievements of the orchestra in its short history have been remarkable, and in five years it has risen from a modest beginning to its present acknowledged rank as one of the great symphony orchestras of the United States. Last season during its spring tour, during which the orchestra gave 110 concerts in fifty-six cities in the Middle West, in the Canadian Northwest and in several Eastern cities, the orchestra was everywhere received with tremendous enthusiasm, and it is now well known and recognized all over America.

Recognizing the fact that constant improvement is necessary in order to maintain its reputation and the high plane upon which the orchestra has been kept, the directors have authorized Mr. Rothwell to incur still further expense for the coming season, and the orchestra, which will be under his baton, will be of the choice and pick of the best instrumentalists available, so that the orchestra in quality shall be second to none in this country.

Without going into detail as to all the changes and improvements that have been made in the personnel of the orchestra, the directors wish to announce that they have secured for the coming season the services of Christian Timmer as concert master. Herr Timmer comes to us direct from the celebrated Concert Gebau Orchestra of Amsterdam, where he has for many years been concert master. This orchestra is the peer of any European orchestra, and thought by many to be the first orchestra in Europe.

Mr. Rothwell will return to us after his usual summer vacation and rest spent abroad, and is expected to bring many novelties and interesting works with him, which will be performed during the season. Following established precedent, the symphony evenings will again fall on Tuesdays with the exception of the opening concert, which takes place on Wednesday, November 1, and a December concert which it was found necessary to place on a Friday evening in order to accommodate the land show, which will require ten consecutive days at the Auditorium during December.

In the matter of soloists the directors, following the custom of previous years, have engaged only artists of the first rank, and the list for the coming season is the greatest that has ever been announced for a symphony season, not only here but elsewhere.

For the coming season the Sunday popular concerts will be given weekly instead of on alternate Sundays, for these concerts have been rapidly growing in popularity, and the directors regard them as one of the greatest educational factors and influences in building up the orchestra patronage. For the Sunday concerts the customary popular prices will be maintained.

The soloists for the evening concerts will be:

Ricardo Martin	.....November 1, 1911
Rudolph Ganz	.....November 14, 1911
Berta Morena	.....November 28, 1911
Otto Goritz	.....December 8, 1911
Harold Bauer	.....December 26, 1911
Frances Alda	.....January 9, 1912
Ludwig Hess	.....January 23, 1912
Christian Timmer	.....February 6, 1912
Johanna Gadski	.....February 20, 1912

Mr. and Mrs. Rothwell will sail September 23 and are expected to reach St. Paul about October 6.

Katharine Hoffman is spending a short time in St. Paul before taking up her work with Madame Schumann-Heink. During October, which Mrs. Hoffman will spend here, she will appear several times in recital. October 24 she will appear with Lewis Shane in a program for the Schubert Club, and later with Mrs. de Wolf in a Liszt program before the same organization. In November Madame Schumann-Heink will make a short tour on which Mrs. Hoffman will accompany her. After Christmas she will start with Schumann-Heink on a long tour of the West, which will last until the middle of May.

Madame Hesse-Sprotte has returned to Seattle, where her engagements will probably keep her until December. The great demand for engagements is partly the result of Madame Hesse-Sprotte's marked success when she sang at the Sngerfest in August. It is to be hoped that the charm of the West will not be sufficiently great

to prevent her from returning to the Twin Cities before long.

The office force of the Minneapolis Symphony Orchestra Association is hard at work preparing for a record breaking season. The great success of the engagement at Chicago last season awoke new enthusiasm in Minneapolis over her symphony orchestra and the recent concerts at Ravinia Park drew such high comments from the press that added impetus has been given to the interest that has always been quite keen. The seat sale is coming on better than ever before and it looks at present as if on the evening of the first concert of the season, October 20, the orchestra may play to a sold out house. Conductor Oberhoffer is in New York looking over new music and hearing applicants for positions in the orchestra; he has engaged Willy Lamping, a prominent European cellist, to succeed as first cellist of the orchestra Carlo Fischer, who has become associate manager. Mr. Oberhoffer will return the last of September. The orchestra office was found beaming one day this week over a postcard from "Sunny Jim" Williams saying that he would sail from Europe September 20. Minneapolis' popular harpist has been concertizing with great success in England and Wales all summer.

Richard Czerwonky, concertmaster of the Minneapolis Symphony Orchestra, who came back to America in time for the Ravinia Park engagement, has gone to Boston for a few weeks.

Frederick Fichtel, who has been spending part of the summer very frivolously at Asbury Park, N. J., fishing and swimming, has opened his teaching season with fifteen of his former pupils enrolled, which Mr. Fichtel solemnly says is a sign they don't like him.

Attractions announced for Minneapolis are the Alice Neilsen Operatic Concert Company and Riccardo Martin, October 10, and Pavlova and Mordkin with Russian All-Star Ballet early in November.

Frank Bibb, the young composer-pianist whose suite for piano and strings received much favorable comment from those who heard it performed at a recent musicale at his home, leaves this week for New York where he will be instructor in languages in New York University. He will also continue his musical studies.

The Minneapolis Symphony Orchestra Association has leased the Auditorium for the season and is making extensive improvements. The interior has been redecorated, with a color scheme of bronze and old rose. The dingy asbestos curtain has been transformed into old rose velvet hangings, and the ceiling tinted ivory white, making a harmonious whole very satisfying to the eye. The decorating of the stage, which is not yet done, is to be in keeping with the rest of the house, and the graduated platform on which the orchestra is seated is to be made lower. A roomy platform has been built out from the proscenium for use in lectures and recitals, so that the curtain can be dropped shutting off the great space of the stage behind. Last but not least is the plan to put partitions with doors in the wide entrances at the sides of the Auditorium to prevent the draught from sweeping across the stage and through the middle of the hall as it has been wont to do. A thoughtful little scheme which Manager Heighton has devised for the further comfort of concert goers is the placing of a rubber mat before the doors at the end of the steep slope in the corridor so that late comers sprinting for their seats can turn in with less danger of sliding beyond their goal imperiling life, limb and dignity.

Mabel Woodbury, violinist, who has recently returned from Germany where she has spent the last seven years in study with the best masters in teaching and in concert work, is one of the newcomers to Minneapolis whom the musical public will be glad to welcome. Olive Adele

Evers, president of the Northwestern Conservatory, has just announced the appointment of Miss Woodbury to a position in the violin department of that institution. Miss Woodbury comes to her new field of work bearing the highest credentials both as an artist and a teacher. Sevcik of the Prague Conservatory, with whom she studied two years, writes of her as a very talented musician, emphasizing especially her power of interpretation and her beautiful tone. Suchy, professor of the Violin Conservatory of Prague, with whom she coached three years, commends most heartily her scholarly attitude toward her work, her original perception and her interpretative power. Miss Woodbury's most valuable teaching experience has been gained as a pupil and assistant of Eylau, of Berlin, with whom she spent two years. Herr Eylau recommended her to the conservatory as an artist who has, to a rare degree, the ability to teach.

Eleanor Poehler, mezzo-soprano, has been chosen as the vocalist to represent the Thursday Musical on the reciprocity program to be given before the Matinee Musical of Duluth early in November.

#### NORTHWESTERN CONSERVATORY.

Much interest is being expressed by all departments of the Northwestern Conservatory in the plans that are being made by the Minneapolis Symphony Orchestra, to establish what have been called the Children's Symphony Concerts. From the point of view of the educator these concerts will afford invaluable opportunities not only for children but for all music students and instructors. The conservatory has plans afoot by which its students and teachers will benefit to the utmost by the most unusual advantages the symphony is offering them. The results accomplished by the students of the conservatory violin department last year, through the orchestral practice and ensemble playing, justifies laying even more emphasis this year upon those phases of the work. By establishing extra evening classes in essentials of music, ear training, analysis, history of music, and ensemble playing, all students will be enabled to take advantage of the free classes. In the two weekly recitals of the conservatory the violin students have the opportunity to hear the best music literature. The work of the Symphony Club also will be of especial advantage to this department, analyzing, as the members will, the different works presented by the Minneapolis Symphony Orchestra. The several classes for ensemble playing are now being graded according to the pupils' stage of advancement. Later a string quartet will be formed and the orchestral practice arranged for. Hazel Fleener, piano department, 1911, has been giving a series of concerts under the auspices of different societies in British Columbia. The press notices she has received in the Canadian papers have been most flattering. Miss Fleener graduated from the teachers' and players' course of the Northwestern Conservatory, having done in addition some work in the voice department. Miss Fleener expressed the intention of returning for some post graduate work this year to be followed by study in Germany later. Gladys Conrad, who completed the teachers' and players' course of the violin department in June, 1911, has been appointed to a position as head of the violin department of Tarkio College, Tarkio, Mo. Both the day and evening classes of the dramatic school of the Northwestern Conservatory are in rehearsal of plays to be produced in the near future. Many of the students of last year have returned for advanced work; the majority of them will appear in the first metropolitan production which is being arranged for by our Alumni Association of one of the woman's colleges. Mr. Karr is being assisted in his work with the day classes by two new instructors, Miss Cayley and Miss Murison, and by Miss Holbrook, the head of the conservatory English department. The free model classes of the model department met for the first time Friday afternoon and Saturday morning of last week. The majority of the children are sent to the school from the Blaine School; Miss LeGro, the principal, being especially interested in the work that is done in this department of the conservatory. Many of the little people are exceedingly gifted in music and thanks to the fine training received in public school music at the Blaine School, they are able to make good headway in the model classes. The program for faculty hour, September 16, was given by Fredric Karr, of the head of the dramatic school, and David Patterson, of the piano department. Beatrice Sorem, art department, 1910, called at the conservatory on her way to her home in Valley City, N. Dak., last week. Since her graduation from the public school art department of the conservatory Miss Sorem has been teaching in the Valley City schools. Fredric Fichtel, head of the conservatory piano department, will give a recital on Saturday morning, September 23, at 11 o'clock, to which the public is invited. The children's classes in history of music and ear training met for the first time this year on Saturday morning, September 19, at 10 o'clock. Marion Borrum, who has charge of the normal course in methods, teaches the ear training class; Ethel Alexander, head of the piano work, children's department, teaches



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the history. The Conservatory Club is planning several pleasurable outings to be taken on Saturday afternoons in the near future. So many of the conservatory students are from out of the city that these excursions to different points of interest are counted by them as important among the advantages afforded by the city and its environments. Arthur Vogelsang, head of the voice department of the conservatory, has announced the first meeting of the Opera Club for the week beginning September 25. The principals for the first productions will begin their rehearsals. The enthusiasm aroused by the production of "The Mikado" at the Princess Theater last May, and the numerous lesser productions during the year at the Y. M. C. A. Auditorium, has materially increased the number of applicants for this kind of study.

Giuseppe Fabbri, pianist, who has recently come to Minneapolis and who has become a member of the faculty of the Minneapolis School of Music, is in increasing demand for concert work and has been engaged to play with the Minneapolis Symphony Orchestra, December 10.

The Schubert Club season will open Saturday afternoon, October 7, with the president's reception in Junior Pioneer Hall. Wednesday afternoon, October 11, the first program will be given by Lewis Shawe, Katharine Hoffman, Carrie Zumbach Bliss and James A. Bliss. Some of the artists engaged for later dates are Fannie Bloomfield Zeisler, Charles W. Clark, Thomas Whitney Surette, lecturer, and Mr. and Mrs. Maximilian Dick.

S. Howard Brown has moved his studio from the Kimball Building to the Studio Arcade.

Francesca Bendeke, who returned last spring after several years spent in studying and teaching in Europe, has opened a studio in Handicraft Guild.

NOTES OF MINNEAPOLIS SCHOOL OF MUSIC, ORATORY AND  
DRAMATIC ART.

William H. Pontius, head of the vocal department, announces a song recital to be given by his advanced pupils early in October. Ruth Anderson, violinist, who has recently become a member of the faculty as teacher of violin, will give the regular weekly program next Saturday morning at 11 o'clock. She will be accompanied by Wilma Anderson-Gilman, Gertrude Murphy, advanced piano pupil of Carlyle Scott, will give a Franz Liszt centenary program in October. Wilma Anderson-Gilman will appear in a recital in Bismarck, N. D., October 3, and in Mandan, N. D., October 4. Gertrude Squyer, piano pupil of Oda Birkenhauer, appeared before the County Teachers' Convention last week in two groups of piano solos. Oscar Koch, cellist, will arrive this week from Germany and begin teaching at the school next week. Jean Koch, head of the violin department, has returned from his engagement with the Symphony Orchestra in Chicago and has resumed his classes at the school. Jessie Thuet, graduate of the Public School of Music department, class 1910-1911, has been appointed supervisor of music in the schools of Sheldon, Ia. Charles M. Holt, director of the dramatic department, has been appointed chairman of a local committee to make arrangements for bringing the National Speech Arts Association to Minneapolis for its annual convention in June, 1912. President George H. Vincent of the university and Mayor Haynes have each sent the national committee a cordial invitation to come. Mrs. Charles M. Holt has a number of interpretative recitals from the modern drama planned for this season. The first will be from some of the Irish poets, including Yeats' "The Land of Heart's Desire" and Singe's "The Riders of the Sea." The first reading will be given early in October. Alice O'Connell, of the oratory department, gave several readings last Thursday night for the State Spiritualistic Convention at First Unitarian Church. Harriet Hetland, of the oratory department, goes out to Howard Lake once a week, where she has charge of the classes in drama in the Howard Lake School of Music and Dramatic Art. Macy Will, a former graduate of the dramatic department, is leading woman with Cal Stuart in his new play, "Politics." The program for the faculty recital to be given Saturday morning will be presented by Wilma Anderson-Gilman, pianist; Harriet Hetland, reader, and Kate M. Mark, who will read a paper on "The Value of Listening to Music." MARY ALLEN.

**Namara Toye a Guest at the Vanderbilt Chateau.**

Namara Toye, the young soprano, who is to sing in this country this season under the management of R. E. Johnston, was a guest recently of Margaret Rutherford, the daughter of Mrs. William K. Vanderbilt, Sr., who, last week, was married to Ogden Livingston Mills, of New York. The wedding took place at Mr. Vanderbilt's chateau in Normandy, France. Miss Toye passed the summer at Deauville, which is close to the Vanderbilt place.

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## Guilmant Organ School Reopens October 10.

The Guilmant Organ School will be reopened for its thirteenth season Tuesday, October 10. The founder of the school and present music director, William C. Carl, has returned from Europe. Applicants may address the secretary at 34 West Twelfth street, New York.

Many graduates of the Guilmant Organ School are holding positions in the United States and Canada. Among the Carl pupils playing at churches in New York and vicinity are: T. Scott Buhrman, Adams Memorial Church; Jessie Craig Adam, Episcopal Church at Kingsbridge, N. Y.; Isabel Arnold, Second Reformed Church, Jersey City; Grace Irene Bjorson, First Congregational Church, Flushing, N. Y.; Gordon Brewer, Holy Innocents, Orange, N. J.; James C. Crabtree, Stapleton, Staten Island; Jessie M. Comfort, Bedford Street M. E. Church and assistant organist at the Church of the Holy Communion, Sixth avenue and Twentieth street, New York; Belle A. Gauld, Presbyterian Church, Long Island City; T. Bath Glasson, St. John's Roman Catholic Church, Brooklyn; Mary Hendrix Gillies, assistant organist at Grace Church, corner Broadway and Tenth street, New York; James Hanson, Presbyterian Church at Steinway, N. Y.; Harry Oliver Hirt, Classon Avenue Presbyterian Church, Brooklyn; Herbert D. Hodgson, Puritan Congregational Church, Brooklyn; Agnes Jaques, Holy Cross Mission, New York City; Adeline Kroeger, choir director Spring Street Presbyterian Church, New York; Irving S. Lindsay, South Reformed Church, Brooklyn; Mary Adelaide Liscom, Fourth Presbyterian Church, New York City; Grace M. Lissenden, Kingsley M. E. Church, Stapleton, Staten Island; Harold Vincent Milligan, Rutgers Presbyterian Church, New York; Olive F. McCready, First Reformed Church, Brooklyn; J. Watson MacDowell, Woodlawn Heights M. E. Church, New York; Eugene C. Morris, Grace Presbyterian Church, Brooklyn; Oscar Oschmann, St. John's Lutheran Church, New York; Troll Rees, Fort Washington Reformed Church, New York; Mary E. Riker, Washington Avenue Presbyterian Church, New York; Gladys Rowe, Palisade M. E. Church, Jersey City Heights; Henry Seymour Schweitzer, Christ English Lutheran Church, Brooklyn; Frederick W. Schlieder, Collegiate Reformed Church, New York; Edward Boyd Smack, St. Joseph's Roman Catholic Church, Jersey City;

John Standewick, Morningside Presbyterian Church, New York; Mary J. Searby, Spring Street Presbyterian Church, New York; G. Waring Stebbins, Emanuel Baptist Church, Brooklyn; Maud Thompson, Park Avenue Church, Riverdale, N. Y.; Clarence Albert Tufts, Church of the Saviour, Brooklyn; C. I. Valentine, M. E. Church, Orange, N. J.; Teresa Weber, Church of the Reformation, Brooklyn; Henry E. Woodstock, All Angels P. E. Church, New York; Charlotte Louise Zundel, Greene Avenue German M. E. Church, Brooklyn.

The faculty includes William C. Carl, Clement C. Gale, Warren R. Hedden, the Rev. Dr. Howard Duffield, Thomas Whitney Surette, Gustav Schletten and Henry Seymour Schweitzer.

Pupils' recitals are given monthly throughout the season. The regular school term lasts until June, when the annual commencement takes place.

### Johnston to Present a New Piano Star.

R. E. Johnston will present to the American public this season a new and gifted young pianist, Herbert Sachs-Hirsch, born in New York City of German parents. When Master Sachs-Hirsch was nine years old he began his studies with a pupil of Leschetizky and in two years his remarkable progress induced his family to permit the boy to make a profession of music. Later, Master Sachs-Hirsch studied with Josefffy and then went abroad to continue his studies in Berlin. At the age of fourteen the lad played at recitals in the Prussian capital, winning much praise from the discriminating. The pianist is just sixteen. He is to begin his American season January 5, 1912. He will appear at a number of Sunday night concerts and will play at some concerts at the Waldorf-Astoria.

### Von Klenner Studio News.

Madame Evans von Klenner is back in New York after her summer's work at Point Chautauqua, N. Y. The summer school was the most successful ever held by Madame Von Klenner. Some of the pupils returned with the teacher and continued without interruption the studies of vocal culture in several branches. The opera classes have

dore particularly good work, and those preparing for concert and for teaching have been as well satisfied with what has been accomplished.

The New York studios of the Von Klenner School are at 301 West Fifty-seventh street. Madame von Klenner will receive new applicants by special appointment.

Among the Von Klenner pupils, members of the opera classes, are: Georgia Dawson, of Selma, Ala., contralto; Gertrude Heins, of New Jersey, contralto; Regna Ahlstrom, dramatic soprano (now of New York); Lucilla Brodsky, coloratura soprano (now of New York); Camilla Elkjaer, coloratura soprano (now of New York); David Arthur Thomas, tenor (formerly of Canada, now traveling with an English opera company); Lee H. Barnes, tenor, of Cleveland, Ohio.

The teachers who studied this past summer with Madame von Klenner on Lake Chautauqua include Luella F. Sharp, Salt Lake City; Eleanor Creden, Boston; Mrs. John S. Kuster, El Paso, Tex.; Anna Ilgin, Knoxville, Tenn.; Antoinette Glenn, soprano at Presbyterian Church at Charlotte, N. C.; Cullice Smith, soprano and teacher, of Paducah, Ky.

### New Engagements for Gina Ciaparelli-Viafora.

Gina Ciaparelli-Viafora, the prima donna soprano, will sing in Orange, N. J., November 18, and at Newark, N. J., December 4. These are new dates that have been added to other bookings.

The following press notices refer to this singer's success in Canada:

Madame Ciaparelli's fine voice has made her a distinct reputation in Montreal.—The Gazette, Montreal, Can.

Madame Ciaparelli is a soprano on the lines of Madame Sembrich.—Sunday Sun, Montreal, Can.

She has a charming flute-like voice under excellent control, disclosing marked range and power.—The Citizen, Ottawa, Can.

### Emerich Pupil Scores Again

At a recent performance of the "Walküre" at the Berlin Royal Opera, Putnam Griswold, the American basso, sang for the first time the role of Wotan, achieving an emphatic success. Griswold is the first basso since the celebrated Scaria to sing this role, which was written for baritone and which is exceedingly difficult for a bass because of the high notes. It was at the request of Director Gatti-Casazza and Conductor Herz that Griswold studied the part. He is to sing it at the Metropolitan this season.

This signifies another triumph for the Emerich School, of which Griswold was a pupil.

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**Wakefield Under Hanson Management.**

Henriette Wakefield, the young mezzo-soprano, of the Metropolitan Opera Company, is to tour in concert this coming season under the management of the Concert Direction M. H. Hanson. When Madame Wakefield returns to the Metropolitan in November she begins her fourth season with the company. What this gifted young singer has done is a matter of record in the musical world. She has been recognized by the musical directors of the Metropolitan as one of the singers of real musical worth. Last season during the rehearsals of Dukas' opera, "Ariane et Barbe-Bleue," Madame Wakefield's apt understanding of the difficult score and the subtle meanings of the libretto by Maurice Maeterlinck earned for her personal words of commendation from Conductor Toscanini, of the Metropolitan Opera Company.

Several seasons ago, when the late Gustave Mahler was a director at the Metropolitan, Madame Wakefield was complimented by him for her clever disguise as the mother in Smetana's opera, "The Bartered Bride." That so young and slender a woman should be cast to sing the part of an elderly woman more or less fat, amused Mr. Mahler. At first he believed it would be impossible, but when he saw Madame Wakefield's make-up he was thoroughly convinced that she would do, and he at once told her so. One of the last things Mahler said to Madame



HENRIETTE WAKEFIELD.

Wakefield was: "Young lady, you have a beautiful voice; take care of yourself; I wish you success."

This was at a time when Madame Wakefield was not much more than a debutante. Mahler's good wishes and his encouragement did much to inspire the young singer to harder work.

Last season, also under the baton of Toscanini, Madame Wakefield sang one of the Rhine Daughters in "Die Götterdämmerung." In the performances of "Parsifal" under another conductor, she sang three different roles—An Esquire, The Voice and one of the Flower Maidens. Once, when the Metropolitan Opera Company was on the road, Madame Wakefield sang during one week three different roles in "Die Walküre."

Among the younger singers at the Metropolitan, Madame Wakefield leads with those who have won popularity at the Sunday night concerts. On account of the success achieved at these concerts, more demands have come for Madame Wakefield for concerts in other cities. While celebrated as an opera singer, Madame Wakefield is as well fitted for the concert field. She has made the classical German lieder a matter of special study for several years. Being an American, it seems hardly necessary to add that Madame Wakefield sings many of the best songs by contemporary English and American composers. French and Italian, of course, have been mastered by this attractive prima donna, whose mezzo-soprano voice contains some of the deep velvety tones of the contralto.

Henriette Wakefield was born in New York and educated here. Emily Winant was her only teacher of voice. From childhood she has studied the European languages, and her enunciation of French, German and Italian is so excellent that she has often been taken for a foreigner. However, Madame Wakefield prides herself on her American ancestry, which can easily be traced to Colonial times,

James Wilson, a signer of the Declaration of Independence from Pennsylvania, being one of her ancestors.

Last June Madame Wakefield sang at the National Sängerfest in Milwaukee, adding new laurels to her list of triumphs. Many in that great audience thought she was German, first because of her blonde type of beauty, and then for her beautiful singing of German lieder.

**MUSICAL OMAHA.**

OMAHA, Neb., September 16, 1911.

The return of September, if not the return of cool weather, brings the announcement of opening studios and the winter plans of various musical societies. The residence-studio is a feature of professional life which is growing in favor, and Mary Munchhoff, soprano, has been the most recent convert to the list of teachers thus equipped. She will also have charge of the voice department at Brownell Hall. Max Landow again will direct the piano department of the same school, and continue his connection with Sacred Heart Academy. Thomas J. Kelly will again be associated with Sacred Heart Academy and is to have the assistance of Mrs. Kelly, soprano, in his studio work.

Sigmund Landsberg has returned from his ranch in Wyoming and is occupying his attractive studios in the Wead Building, where Martin Bush has also taken quarters. Mr. Bush spent last winter studying in New York and since his return has acted as organist at the First Methodist Church. He has resumed his work as accompanist for the Mendelssohn Choir and will be heard in a piano recital on October 17.

The Liszt anniversary will be commemorated by Max Landow, who has arranged an entire program of Liszt numbers for the evening of October 22, which promises to be the first public concert of the season, but will be followed on November 2 by Cecil Berryman, pianist, who has just returned from a year in Paris. Mr. Berryman will have the assistance of Louise Ormsby, soprano.

The Tuesday Morning Musical Club will open its season on November 7 with the "American Indian Music Talk," assisted by Charles Wakefield Cadman, assisted by Paul Kennedy Harper. Mrs. C. M. Wilhelm, president of this club, is deeply interested in the development of the organization and its value to the community. Her plans for the season are still incomplete, but in addition to a second "outside" attraction they will include recitals by Mabel Crawford-Welpton, contralto, and Belle Robinson, pianist, also a lecture by Thomas J. Kelly.

The Mendelssohn Choir attended the first rehearsal of the season on last Monday evening. Many more membership applications have been received than can possibly be accepted by the present organization, as the feminine ranks are filled completely, but a few more tenors and basses will be admitted.

The Apollo Club will hold its first rehearsal on the last Tuesday of this month and will receive a few additional members. This club was organized last winter by Frederic C. Freemantel to give local music lovers an opportunity to hear more of the music written for male voices.

The Omaha Symphony Study Orchestra, Henry Cox conductor, has been reorganized for the present season and has been holding rehearsals since September 1. Mr. Cox is planning a couple of concerts to be given in the city, and several out of town dates hold good prospect.

In November, Blanche Sarensen will present a series of six concerts by well known artists. Miss Sarensen has acted as leader of the music department of the Woman's Club for a number of years, and takes up her new work with much enthusiasm and spirit. The artists for the series will be announced in the near future.

Boyd Theater, which is now under the Shubert management, announces Sousa and his band for November 12, and the Auditorium management will present the Mormon Choir, of Salt Lake City, on November 27.

Edith Wagner, leader of the musical department of the Woman's Club, makes the following announcement of her season: September 28, opening meeting, discussion of the year's work and brief program under the direction of Ruth Gauson; October 12, Walter Graham in a talk on music in Paris; October 26, Mrs. Wagner in a Liszt program; November 9, J. H. Simms in an illustrated lecture on "The Organ and Organ Music"; November 23, Louise Shattuck-Zabriska in an ensemble program; December 7, "Modern French Composers" will be discussed by Madame A. M. Borglum; January 4, "Culture of the Child's Voice in the Public Schools," by Fannie Arnold; January 18, "Some Thoughts on Singing," by Thomas J. Kelly; February 1, illustrated talk on the orchestra and

orchestral instruments, by Henry Cox; February 5, program by the Omaha Symphony Study Orchestra, assisted by Joe Barton, soloist; February 15, program by Mrs. Samuel Katz; March 14, "The Relation of the Music Trades to the work of the Professional Musician"; March 28, "Kindergarten and Child Music," Laura Goetz; April 11, program by Ruth Gauson, assistant leader of the musical department of the Woman's Club; April 25, election of officers and a short program under the direction of Mrs. John Shary.

EVELYN HOPPER.

**Andrea Sarto's Plans.**

Andrea Sarto, baritone, announces among his plans for the coming season, recitals in New York and Boston. He will also be heard in several operatic concerts throughout the country in conjunction with several other artists of note. His concert work will be under the exclusive management of E. S. Brown.

**Paul Dufault, Tenor and Huntsman.**

The picture presented herewith shows the popular tenor, Paul Dufault, in his hunting costume of last summer, spent in the wilds of Canada, where he found quail in abundance. At the same time he appeared in twenty-two concerts in

PAUL DUFAULT,  
Tenor and sportsman.

various cities and resorts, returning to New York with increased ardor for his beloved muse, somewhat increased in weight, and a voice of still richer expressiveness than that of yore. He looks for the best season of his career.

**De Cisneros in the Antipodes.**

There was great enthusiasm at Sydney, Australia, when the Melba Opera Company opened there recently. Melba and De Cisneros both were received with endless plaudits after their respective appearances. Melba being a native, naturally had a national greeting. De Cisneros had an artistic triumph, and that implies no disparagement of the art of Melba. Madame De Cisneros will not be in Chicago until the beginning of the year, when she returns via the Pacific to join the Dippel forces. She will also appear in concerts in America.

**Dan Beddoe's Tour in Great Britain.**

Dan Beddoe, the tenor, is having splendid success abroad. At present Mr. Beddoe is staying at Delaware Mansion, Delaware Road, Maida Vale, London, W. Mr. Beddoe soon leaves London for a tour through England, Wales and Ireland. Besides many concerts he has numerous oratorio engagements to fill before he returns to America.

**Lilla Ormond at the Maine Festival.**

Lilla Ormond, the American mezzo soprano, will open her season in Bangor, Me., October 13, at the annual festival in that city. October 17, she sings in Portland, where the festival programs are continued for three days.



NEW YORK, September 25, 1911.

Henrietta A. Cammeyer has taken a studio apartment in "The Oregon," 162 West Fifty-fourth street, corner Seventh avenue, where she will be located October 1, with improved surroundings for her work as teacher of piano. She makes a specialty of the Mason Technic, having been Dr. Mason's assistant during his lifetime. August 1 she gave a recital in her bungalow at Onteora, the Catskills, Tannersville, N. Y., playing pieces by Grieg, Debussy, Strauss, Leschetizky, and a group of preludes, etudes and ballad by Chopin. Her audience was enthusiastic and highly appreciative of her poetic pianism. Her studio at Onteora is large and attractive, with Mission furnishings, beautiful rugs, a grand piano, and the wide spaces associated with country life.

Michel Scapiro, violinist, is about to make a second short tour of the principal cities of Canada under the Ruben management, Windsor Hall, Montreal. Scapiro's debut recital at Mendelssohn Hall last season was very successful, attended with much favorable critical comment by the leading journals. He plays with feeling and that true impulse which characterizes a born violinist.

Beatrice Eberhard, president and dean of the Grand Conservatory of Music, announces the removal of that institution, now in its thirty-sixth year, to 20 West Ninety-first street, where larger and handsome quarters provide room for better work. The school was empowered by the New York Legislature in 1884 to confer the regular university degrees, such as Mus. Doc., Mus. Bach., Licentiate of Music, Associate of Music, etc. Homer N. Bartlett is one of the directors. Recent acknowledgment of the work done is in the appointment of Hortensia Nunez, a graduate, as head of the piano department of the Municipal School of Music, Havana, Cuba.

Annie Friedberg, vocal teacher, and manager of artists, exclusive American representative of Concert Direction Leonard, of Berlin, Germany, may be found after October 1 at her new quarters, the Metropolitan Opera House Building, 1425 Broadway. She looks for a busy season, having many friends in the musical and social world.

Angel Agnes Chopourian, the Armenian-American soprano, has sung in concert with Plançon, Dr. Dufft and other well known artists, winning her share of plaudits. She was last season specially engaged to sing at St. George's P. E. Church, later receiving the following hearty commendation from the organist:

MY DEAR MISS CHOPOURIAN: Enclosed please find—etc. I hear nothing but praise for you from all sides. Your singing of "Wondrous Words" was wonderfully fine. I could not imagine it better done.

I am now writing something of larger dimensions. I hope to give it from MS. in November and shall hope to have you do the part of Elizabeth.

Thank you for your untiring efforts to make my cantata, "Nai," a success.

Sincerely yours,

HOMER NORRIS.

Miss Chopourian teaches singing, from the rudiments of correct tone placement to artistic singing of songs, church solos, concerts, oratorio and opera. She gives special attention to correct breathing. She is always ready to try voices and make suggestions to those contemplating the study of the voice. Her address is 864 Carnegie Hall, New York.

The writer of this department knows of an unusual opportunity for a pianist, lady or gentleman, who desires ensemble practice, to spend Sunday afternoons and evenings in an artistic studio in a suburb, where works for piano and violin are to be played. The host is an excellent amateur violinist and can keep the guest over night, if desired. Address L. W. G., care MUSICAL COURIER Company.

Elinor Comstock will open her resident piano school for girls, only a limited number finding accommodations, Thursday, October 12. This provides unusual opportunity for American girls from the interior States to study in

the metropolis, attend concerts, recitals and the opera, all under proper patronage. Address 749 Madison avenue.

Charles L. Gulick, organist of the Crescent Avenue Presbyterian Church, Plainfield, N. J., resumed his duties this month. He also gives organ recitals, and the music at his church frequently includes standard organ works.

At the Brookside Theater (open air) on the Bedford State road near Mt. Kisco, a musical and dramatic program was recently performed. An orchestra played, there was a ballet suite, with dancing, and "The Treason and Death of Benedict Arnold," with music by Elsa Gregori, was given.

Lazar S. Samoiloff, president of the Bel Canto Musical Club, New York, and teacher of Carnegie Hall, has returned and resumed his duties. In addition to his frequent appearance as baritone soloist, Mr. Samoiloff was appointed musical director of a prominent synagogue, having been engaged by Rabbi Magnes to organize a new musical service. It is the desire of Rabbi Magnes to bring the congregation into closer harmony with the religious ceremonies at the temple, and to this end Mr. Samoiloff has engaged a choir of sixteen mixed voices and hereafter the prayers are to be sung, suitable settings having been made by Mr. Samoiloff. He began his duties last week and the musical innovation has been commented upon at length and with favor by the congregation and the Jewish papers. It was much discussed before it became a fact but the success which was noted on its first presentation proved conclusively that Rabbi Magnes made a wise and competent selection.

Alvah Glover Salmon, the well known pianist, has resumed teaching at his studios in New York (Carnegie Hall) and Boston (Huntington Chambers, Tuesdays



WHERE ALVAH GLOVER SALMON SUMMERED.

only). He spent three months at the Salmon residence, Peconic, L. I., communing with nature and preparing his programs of Russian music, his specialty as pianist. The lecture-recitals on Russian music have been a leading feature in the concert world for some years, and a number of important engagements have been booked for the coming season.

Christine Adler, whose husband died a year ago, spent the summer in Germany. She was last heard from in Dresden, expecting to return October 3. She will have a Manhattan studio.

Ida Grotta, contralto, who visited America late last season, gave an evening of "Volkslieder" in Samaden, Switzerland, assisted by Madame de Romanoff, pianist.

The Granberry Piano School was reopened Monday, September 25. After a busy day, Mr. Granberry announced the following lectures for the month of October:

#### METHODS.

Mr. Granberry.

Wednesdays, from 10.15 to 11.15 o'clock.

October 4—First Lessons in Reading and Memorizing.

October 11—Major and Minor Five Key Studies.

October 18—The First Studies in Rhythm.

October 25—The Music Alphabet and Its Mutations.

#### MUSICAL PEDAGOGY.

Mr. Granberry.

Third Saturdays at 12 o'clock on the dates given.

October 21—Herbartian Educational Theories Applied to Music.

#### HISTORY OF MUSIC.

Dr. Nicholas J. Elsenheimer.

Saturdays, from 11 to 12 o'clock.

October 7—The Ambrosian and Gregorian Chants.

October 14—Huchbald and Guido d'Arezzo—Measured Music—

Franco of Cologne and Franco of Paris.

October 21—The Netherlandish Masters.

October 28—Minstrels of the North—Troubadours—Meistersingers.

#### INTERPRETATION.

Dr. Elsenheimer.

Third Saturdays at 12 o'clock on the given dates.

Emma Thursby will return to New York the end of October to resume her studio work. As there were so many demands for her time last season, she deemed it

necessary to resign her position at the Institute of Musical Arts, which will give her more time at home. Miss Thursby and her sister have had a most enjoyable summer abroad. They sailed from New York on June 3, arriving in London in time for the Coronation festivities. Miss Thursby's pupils, Betty Booker and Marta Wittkowska, sang at Covent Garden. Miss Wittkowska is to sing with the Philadelphia-Chicago Grand Opera this season. After leaving England Miss Thursby and her sister made a motor trip with Mr. and Mrs. Henry Phipps, of New York, through Brittany and to the chateaux of Touraine. The Thursbys are now at Vichy and later they go to Switzerland and to Lugano to visit Mr. and Mrs. Louis Lombard. Miss Thursby will hear some of her pupils in Paris before returning to New York.

#### Anna Case's Success.

Those who witnessed the remarkable demonstration given to Anna Case, the brilliant young soprano of the Metropolitan Opera Company, at a concert in the Auditorium at Ocean Grove, N. J., last July must have been impressed with the fact that this charming artist possesses most unusual powers to hold and captivate an audience; rarely has such a demonstration been accorded in Ocean Grove to so young an artist. After the concert Miss Case was cheered by her admirers.

The surest test of a singer's success is, after all, return engagements, and this has been the rule with Miss Case from her very beginning.

Last May Miss Case sang in six recitals in Pittsburgh, Pa., before from four to five thousand people, and immediately offers of re-engagements came, at liberal fees, but owing to her opera contract these have had to be held open until recently. The Tuesday Musical Club, the leading ladies' club of the city, have now secured her for a recital at the end of October before the opera begins. Several other flattering offers have either had to be refused or held open until Miss Case's opera work is fully planned and known by her.

In the spring Miss Case will be heard in many concerts the first being with the Singers Club of Cleveland, Ohio, on May 2.

The following are recent press comments:

Miss Case possesses an unusual range. Her low tones are beautifully developed and the writer had the pleasure and astonishment of hearing her privately sing the scale from high C upward. Her voice is perfectly placed; she possesses unusually fine diction and a natural temperamental delivery which at once thrills and captivates her audience.

Singing of such quality has rarely been heard in Pittsburgh concert halls.—Spectator, Pittsburgh, May 12, 1911.

The freshest and most delightful of voices is that of Anna Case, lyric soprano of the Metropolitan Opera Company, who made her first appearance in Pittsburgh at last night's concert. Besides having a lovely voice, Miss Case is a beautiful woman, both in appearance and manners, and she was enthusiastically received.—Pittsburgh Dispatch, May 2, 1911.

Anna Case, the beautiful young soprano of the Metropolitan Opera Company, who has astonished Pittsburgh audiences several times during the past week, gave another brilliant performance last night in the German Club, Craft avenue. Miss Case was given an ovation. Her first number was the "Casta Diva" aria from "Norma" by Bellini, then she sang "Ich möchte schweben über Thal und Hügel" by Sjögren, the "Silver Ring" by Chaminade, and "Spring" by Henschel.

In her rendition of "Casta Diva" the young prima donna made a wonderful display of her vocal powers. She sang notes which one would hardly have believed could be formed in the upper register. They were almost flute-like.—Gazette Times, Pittsburgh, May 7, 1911.

The soloist of the evening, Anna Case, of the Metropolitan Opera Company, so pleased with her singing of "Elsa's Dream" that recall after recall followed until she repeated the solo. Miss Case has a soprano voice of velvety texture, particularly rich and deep in her lower tones, and ringing true and clear in her higher tones. Her rendition was especially pleasing in the reserve with which she gave the aria, singing with pathos and beauty, without the touch of melodrama which so often mars this song.—The Evening Journal, Wilmington, Del., February 21, 1911.

#### Seventy-one Engagements for Fanning.

Cecil Fanning, the American baritone, begins his new season with seventy-one engagements booked and more demands coming in every day. Mr. Fanning again will be accompanied by H. B. Turpin, whose work at the piano completes the artistic afternoons and evenings which Fanning gives. The bookings for the young singer include a number with orchestra. He will sing with the New York Symphony at Carnegie Hall, New York, in the series for young people; with the Russian Balalaika Orchestra (four concerts), and with the Memphis Symphony Orchestra. Mr. Fanning's tour this season will extend from Boston to the Pacific Coast. The singer opens his season at Youngstown, Ohio, October 1. The Fanning programs will include many novelties.





BROOKLYN, September 25, 1911.

Carl Figue's series of lecture-recitals on "Six Great Operas That Have Shaped Musical History" are to be given Tuesday evenings, September 26, October 3, 10, 17, 24 and 31. The lecture subjects are announced as follows:

September 26—"Die Meisteringer von Nürnberg; a Music Lesson to All the World, by Richard Wagner."

October 3—"The Magic Flute; the Climax of Classic Opera, by Mozart."

October 10—"The Damnation of Faust; an Orchestral Painting, by Berlioz."

October 17—"The Vampire; a Connecting Link between Weber and Wagner, by Heinrich Marschner."

October 24—"Oberon, King of the Fairies; the Swan Song of a Genius, by Von Weber."

October 31—"A Life for the Czar; the Foundation of Russia's Musical Greatness, by Mikhail Glinka."

Corinne Rider-Kelsey and Claude Cunningham, who are engaged to open the musical season in Brooklyn Thursday evening, October 12 (Columbus Day), will unite in the following program:

La ci darem (Don Giovanni).....Mozart

Nuit d'azur.....Beethoven

Madame Rider-Kelsey and Mr. Cunningham.

In questa tomba.....Beethoven

Ich liebe dich.....Beethoven

Der Kuss.....Beethoven

Der Wachtelschlag.....Beethoven

Mr. Cunningham.

Die Forelle.....Schubert

Die Mainacht.....Brahms

Mit einer Wasserlilie.....Grieg

Mausfallen Sprüchlein.....Wolf

Madame Rider-Kelsey.

Au bord de l'eau.....Paladilhe

Légères hirondelles (Mignon).....Thomas

Madame Rider-Kelsey and Mr. Cunningham.

Le pauvre Laboureur (Chanson de la Bresse).....Old French

Au clair de la Lune.....Lulli

Chassant dans nos forêts (Pastorale).....Old French

Le Secret.....Fauré

Le sais tu Bien?.....Pierne

Mr. Cunningham.

April.....Wilson

Memory.....Meagley

Life.....Meagley

June.....Downing

Madame Rider-Kelsey.

Liebesprobe.....Cornelius

Ständchen.....Herman

Madame Rider-Kelsey and Mr. Cunningham.

Madame Rider-Kelsey and Mr. Cunningham sing under the auspices of the Brooklyn Institute. The concert takes place at the Academy of Music.

Arthur Claassen is back from Europe and has resumed his various musical activities. Mr. Claassen is musical director of the Brooklyn Arion, the New York Liederkreis and the Mozart Society of New York.

Wednesday evening, October 18, is the date of Kubelik's recital in Brooklyn under the auspices of the Brooklyn Institute.

Kathleen Parlow plays four times in Brooklyn this season under the auspices of the Brooklyn Institute. Her first appearance will be November 11, when she is to be the soloist for the first matinee by the New York Symphony Orchestra. The second time she plays will be on

the evening of December 8 with the Boston Symphony Orchestra. Thursday evening, February 15, Miss Parlow gives her only recital in Brooklyn. She comes for the fourth time for a chamber concert with Ernesto Consolo, April 11.

The Master School of Music (vocal department) will reopen October 23. Free voice trials are to be held October 19 and 20. Madame Jäger, the director, passed her vacation in Europe.

Katharine Goodson is to be the soloist with the New York Symphony Orchestra in Brooklyn, Saturday afternoon, January 13. This is in the series for young people.

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It is a disk talking machine of an entirely new pattern, and works with the aid of compressed air.

An ordinary disk such as is used for the small instruments is employed, but the sounding box is the secret of the loud reproduction. A sapphire stylus travels over the revolving disk record, and the sapphire is mounted on a little steel rod, the upper end of which is shaped as a valve and acts as a tap to admit more or less compressed air into the trumpet. If more sound is wanted the flow of compressed air is merely increased. A simple regulating screw effects this.

When going at full pressure, says the Daily Mirror, the volume of sound has the force of a combination of massed bands.—English Exchange.

#### Esperanza Garrigue Back from Europe.

Esperanza Garrigue, the vocal teacher, has returned from Europe and has resumed her work for the season at her new residence studios in Heathcote Hall, 609 West 114th street, between Riverside Drive and Broadway, New York.

#### Meyn Sings at Onteora Church

Heinrich Meyn, the baritone, gave the following numbers at a recital at Onteora Church (the Catskills), Tannersville, a fortnight ago: Aria from "The Messiah," Handel; "Repentir," Gounod. Needless to say, his singing was very greatly enjoyed, dignity marking the aria, and fervent, religious feeling, the song. His manager, M. H. Hanson, is booking Mr. Meyn for concerts, recitals, and as soloist for musical societies throughout the United States.

#### Baernstein-Regneas Returns to New York.

Baernstein-Regneas has returned to New York with his family from his cottage at Atlantic Highlands, N. J., and is permanently settled in his new home, 133 West Eightieth street, where his studio activities are among the important factors in New York musical life. The latest news item from these busy studios is the negotiations with the Metropolitan Opera House management for a Baernstein-Regneas soprano, and the contract is likely to be closed within the week.

#### Christine Miller with Thomas Orchestra.

The Pittsburgh Orchestra Association has engaged Christine Miller, the contralto, as soloist for the opening concert of the symphony series in Pittsburgh, which will be given by the Theodore Thomas Orchestra, of Chicago. During the season Miss Miller will appear with the New York Symphony Orchestra, the Cincinnati Symphony Orchestra and the Minneapolis Orchestra. The Pittsburgh season begins November 7.

#### Tetrazzini's Villa.

Tetrazzini is engaged in fitting up a villa near Lugano which she has recently acquired. It is on a hill overlooking the lake and will prove a charming home for the singer.



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# MUSICOLONY

The Coming Summer Music Center of America.—Bungalow Paradise.—Ask the Members or Send for Booklet.—1 East 42nd St., New York.

**Mary Garden Due October 10.**

Mary Garden, the prima donna, will arrive in New York from Europe on October 10 to begin another concert tour under the direction of R. E. Johnston. Her season opens in Maine, where she sings at the music festivals in Bangor, October 14, and in Portland, October 18. Between the two Maine dates Miss Garden sings in Hartford, Conn., October 16. Then she returns North, only to



MARY GARDEN AS MARGUERITE IN "FAUST."  
Photo copyrighted by Mishkin Studio, New York.

return again to sing in Providence, October 20, Boston, October 22, Troy (N. Y.), October 23, and in Newark, N. J., October 26.

**Helen Waldo at Resorts.**

Helen Waldo, noted for her programs of Shakespearean lyrics, Scotch songs and songs interpreting the child spirit, has recently returned from Minnewaska, Ulster County,

N. Y., where she gave recitals of her children's songs at Lake Mohonk, Cliff House and Windemere. Miss Waldo appeared before large and enthusiastic audiences. It has been arranged to have Miss Waldo give a series of recitals in that section of New York next summer.

**Mendelssohn Hall for Another Season.**

Through his brokers, Frederick Fox & Co., Mr. Lewisohn, the new owner of Mendelssohn Hall, has informed the concert managers in New York and vicinity that Mendelssohn Hall will be open for concerts this season. The rentals will be somewhat higher than formerly, as the prices quoted are: For evenings, \$150; for afternoons, \$125; for mornings, \$75.

**Le Roy Hetzel's Studio and Office**

In last week's issue Le Roy Hetzel's residence-studio was mentioned as being at 1671 Broadway. This is Mr. Hetzel's business office, and his residence-studio is 596 West 178th street. The list of artists under Mr. Hetzel's management will be issued next week.

**Gipsy Song.**

The wind, and the sky, and the sun,  
And the open trail and free,  
A staff and a pack—and One  
To take to the road with me,  
Over the hills that lure,  
Under the trees that sway,  
Laughing, and strong, and—poor.  
Out on the wander way!

The wind, and the sun, and the sky,  
A star strewn vault at night,  
And two hearts beating high,  
Athrill with an old delight!  
Out from the fret of the town,  
Free of the ties that gall,  
Venturing up and down,  
Under the wander thrall.

The sky, and the sun, and the wind,  
And One on the road I fare,  
Slender and gypsy skinned,  
My gypsy ways to share.  
Life that is void of stress,  
Love that is leal and true;  
The road—and the wind's caress,  
Sun and the sky—and you!

—Ainslee's Magazine.

**Sébald Returns to Chicago.**

Alexander Sébald, violinist, has returned to Chicago after an extensive trip through Europe. Besides being a musician, Mr. Sébald is an expert mountain climber, as the accompanying picture will attest.

Mr. Sébald's work in America has done much for the art of violin playing. A year and a half ago he startled the New York critics and the music public in general by



ALEXANDER SEBALD IN THE BAVARIAN MOUNTAINS.

playing the entire set of Paganini caprices for violin alone at a recital. This remarkable feat of memory and virtuosity stamped him as an artist of marked ability. He holds the position of chief of the violin department in the Chicago Musical College and is frequently heard in concert and recital. Mr. Sébald's manager has not given out any details concerning his plans for the coming season, but there is a possibility of New Yorkers again being afforded an opportunity of hearing him.

**Tobacco and the Tonal Art.**

Bearing a petition signed by fellow tradesmen, a Tottenham tobacconist made a protest before the magistrate yesterday.

His complaint was that a band of twenty-five performers belonging to the Wesleyan Mission constantly made such a noise in the road where he and his fellow petitioners carry on business that he could not hear whether his customers asked for cigarettes or cigars.

He had often asked the band to go away, but the request seemed to spur it to further efforts. When he called for silence last Saturday the whole band suddenly burst into song.

The Applicant—They sang at the top of their voices, and would not stop. I shall have to shut up my business, I am afraid. I am giving up my private house.

The magistrate told the indignant tobacconist to mention the matter again if the band persisted in favoring the unappreciative with its simultaneous solos.—Daily Mail.

**Changes at Denison Conservatory.**

John M. Parish, from the Whitney International Vocal School, and Ruth J. Bailey, of the New England Conservatory of Music, are the new members of the faculty at the Denison Conservatory of Music at Granville, Ohio. Miss Bailey will be instructor in the violin department. A new department of public school music has been added. A piano recital by Theodore Bohlmann, a song recital by Campanari, and the annual performance of "The Messiah" are already announced for the season. Carl Pagie Wood is director of the school.

**Rosa Linde to Return in October.**

Rosa Linde, contralto, will return to New York early in October to resume her concert work and teaching. Madame Linde's recent bereavement in the loss of her husband, Frank rage Wright, well known in the concert field, caused the postponement of her professional work.

Madame Linde has long been known as one of the best singers in America, and her many friends will welcome her return to her concert and social engagements. She will also accept a limited number of pupils for the season.

**WILMOT GOODWIN**

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## MUNICH EVENTS.

MUNICH, September 11, 1911.

The Mozart Festspiele ended Friday evening with a performance of "Figaro's Hochzeit" under Richard Strauss, and the Wagner festival performances came to a close with Saturday's performance of "Meistersinger." On the whole, the summer season cannot be described this year as having been brilliant. There have been one or two really good performances, many middling ones, and many poor ones. The one encouraging thing is that the local critics are awakening from the former attitude of self-complacency, and are beginning to point out what is necessary to place the performances on a real "festspiele" level. I can mention half a dozen things that will help, without stopping to take thought. First, more careful selection of the singers—we have had certain "guests" this summer who were much worse than the local singers. Second, more rehearsals. Third, fourth, fifth and sixth are also more rehearsals, for the benefit of the conductors themselves, the orchestra, the singers and all concerned. A certain soprano who sang Isolde here this season said to me: "I came on the stage during the Vorspiel, was introduced to Tristan, and then we started in to do the opera. I had never seen him play, he had never seen me play. What can you expect?" Again, this same tenor, who is so unfortunate as to be nearly blind, stood at one time with his arms extended to Isolde, as he supposed, while as a matter of fact she was behind his back. In one of the Wagner performances, where the four trombones alone have an important leit-motif to play, there came a few bars of strongly accented silence out of the orchestra. Why? These are details, to be sure, but they are things that do not belong in so called "festival" performances to which all the world is invited with blare of trumpets. "All the world" did not respond very well this year, by the way. Business was poor, and full houses only began after Bayreuth closed. One feature of the performances can, however, be unreservedly praised, and that is the scenery. The scenery itself I regard in many cases as finer than that of Bayreuth, and there was not one mistake in the manipulation of the whole ponderous machinery.

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In the last ten days we have had two Reinhardt premières in the great hall at the Exhibition Grounds, the "Orestes" of Æschylus, and the "Orpheus" of Offenbach, two very different "Greek" plays. And I do not think the amiable professor will add much either to his reputation or to his income with either. The three parts of the Orestes tragedy were all given in one evening, lasting almost four hours, and, notwithstanding the extreme effectiveness of certain scenes, the general effect was bore-some. The actors were excellent, Moissi as Orestes and Frl. Feldhammer as Clytemnestra, the two principal roles, being especially fine. The chorus also did well, which is no light job in Greek tragedy. There were pictures which struck the eye—but there were long dull stretches, many repetitions, and a very, very weak close which made everybody glad to get away. "Œdipus" last year was a novelty, and shorter, and the "Orestes" is rather weak, only warmed-over "Œdipus." Then came "Orpheus," performed by the company which has been filling the Künstler Theater all summer with its "Schöne Helena." I will not say that the "Orpheus" was bad, but I will say that it fell far short of the expectations of those who had seen Reinhardt's "Helena." As was to be seen in advance, the niceties of score, dialogue, and action were quite lost in this barnlike hall, which seats about four thousand people. Everybody worked hard, but it was impossible to establish that intimate connection between audience and players which is so necessary to the best enjoyment of Offenbach. The only thing which really got a big "hand" was the general cake-walk, led by Jupiter, which closed the first act, but a cake-walk is really nothing startlingly new in the line of operetta stage management, and would have been just as fine if arranged by Professor Jones, Smith, or Robinson instead of by Professor Reinhardt. The stars of the Helena company, Pallenberg as Jupiter, Ritter as Pluto, Zetterl as Hans Styx, and Mizzi Jeritza in the two roles of Euridice and Venus, all appeared to advantage. The full Tonkünstler Orchestra played excellently under the extremely capable direction of Alex. von Zemlinsky. Taken all in all this summer operetta season has been one of considerable accomplishment, but especially of good promise. I think the management and direction have learned many things that will help them for next year. Among the probable productions for next season Offenbach's "Bluebeard" is mentioned.

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Munich now is in for a little rest. To be sure, the regular season at the Royal Opera will begin on the 19th of this month with the "Holländer," but the real musical season will hardly get into swing until about the middle of October. The novelties announced by the Opera up to the present are as follows: "Don Quixote," by Anton Beer-Wallbrun, professor at the Royal Academy here, with Feinhals in the title role; then Liszt's "Heilige Elisa-

beth," in honor of the composer's hundredth birthday; and after that "Der Bergsee," by Julius Bittner, of Vienna, composer of "Der Musikant," which met with some success last year. Herr Bittner is determined to be as modern as the rest of the moderns. In one place in the score he calls for ten different toned bells on the stage, and in another he employs a stage orchestra made up of two bugles, eight trombones and two tubas.

\*\*\*

Ferdinand Löwe and his excellent Konzertverein Orchestra closed their summer symphony season last evening with a performance of the Beethoven ninth. The concert, the principal feature of which was the chronological presentation of the Beethoven symphonies, were very successful both artistically and financially.

\*\*\*

Ossip Gabrilowitsch is going to offer Munich a very attractive series of orchestral concerts this winter, in which he will appear as conductor of the Konzertverein Orchestra. The first concert comes September 29, and the soloist will be Madame Schumann-Heink, who will sing arias from Mozart's "Titus," from "Rienzi," and three Schubert songs, "Die Junge Nonne," "Tod und das Mädchen" and "Der Erlkönig," all with orchestra accompaniment. The orchestral program will include the seldom played Dittersdorf symphony in D major, the "Coriolan" overture, and numbers from Berlioz's "Faust." The second concert will come in November and will be especially devoted to Liszt. That famous Liszt pupil, Sophie Menter, will play one of the concertos and the "Todtentanz." The orchestra will play "Les Préludes" and probably the Beethoven "Eroica." In January Ernst von Possart will declaim the "Manfred," with Schumann's accompanying music. The last concert will take place in March, and the feature will be a new Reger violin concerto, which will be heard here for the first time. Anton van Rooy has also been secured as soloist at this concert. With these concerts and his various appearances as conductor and also as pianist in many of the large European cities Mr. Gabrilowitsch promises to have a busy winter before him.

\*\*\*

I am in receipt of a card from Hermann Klum sent from Geneva, whose trip through the Bavarian, Austrian and Swiss Alps has at last brought him as far south as that beautiful city via Chamounix. Herr Klum will be back here the 15th of this month to begin what promises to be a very busy season of teaching and concert work. He is the representative of the Leschetizky method for this city, and is also an old pupil and friend of the master.

\*\*\*

There is at least one singer who went away from the local festival performances loaded down with honor and praise, and that is Madame Schumann-Heink. The local critics were unanimous in praise of her work, and she well deserved it. Her Waltraute was particularly fine, and two excellent performances of Magdalena in "Meistersinger" were also features of her season here. She

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will now spend a week or two resting in Hamburg, but at the end of this month appears as Azucena in Frankfurt, and then comes here again to appear in the orchestra concert directed by Ossip Gabrilowitsch. She will also give a song recital here. She will sail for America on October 19 on the Kaiserin Auguste Victoria, but before that has, among other engagements, appearances in Leipzig on October 11 and 12, with Nikisch and the Gewandhaus Orchestra, and with Frank van der Stucken and the Berlin Philharmonic Orchestra in that city on October 13. Dippel has arranged for the artist to appear three times in Chicago and twice in Philadelphia with his forces, singing Brangäne, Fricka and Azucena.

\*\*\*

William Heinrich, the well known and well beloved blind tenor of Boston, was here for some time this summer visiting Mr. and Mrs. Robert E. Lee, of that city, who have a temporary home here. During his stay Mr. Heinrich sang songs by Sebastian Schlesienger at an impromptu recital given at Mr. and Mrs. Lee's, at which Mrs. Lee, a pupil of Hermann Klum, also played.

\*\*\*

The well known pianist, Yolande Méré, has been staying in Munich. I understand that Madame Méré will devote her time exclusively to European appearances during the coming winter.

H. O. Osgood.

## Frederic Shipman Returns West.

Frederic Shipman, who has been in New York for a week attending to some details of the tours for Madame Nordica, Emma Eames and Emilio de Gogorza, left the metropolis Saturday for the West. Mr. Shipman has made some strong bookings for his stars in the East as well as in the West.

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LEIPSIK, September 15, 1911.

The business of giving grand opera and drama in Germany is principally conducted in theaters owned by the city governments. There are two plans of financing, of which both are ideal, in that the city is always required to pay the deficits. One plan leases to a managing director the theater buildings, scenery, costumes and city orchestra, and this director runs the company as his own for a percentage of the receipts. The other plan employs only a director, who runs the business strictly as a municipal enterprise, turning over both the earnings and the deficits to the city account. Since the members of the entire artistic body of singers, actors and orchestra are engaged on contracts of from one to five years each there is a great standing responsibility with every city theater. In order to secure as steady an income as possible, these theaters have a comprehensive plan of subscriptions for their patrons.

\*\*\*

A subscription to the Leipzig City Theater presumes that the subscriber attend on every fifth evening of the calendar throughout the year. Thus four different series are in continuous alternation. The entertainment plan includes both opera and drama, and the subscriber takes whatever falls on each fifth evening, whether drama or opera. Thus it happened that for the twelve months, July 1, 1910, to June 30, 1911, holders of the first evenings series heard fifty-three operas and thirty-four dramas—total, eighty-seven performances. Holders of the series for second evenings heard fifty-seven operas and thirty dramas—total, eighty-seven; the third evenings series fifty-four operas and thirty-six dramas—total, ninety, and the fourth series provided sixty-two operas and twenty-six dramas—total, eighty-eight performances; grand total, 352, all subscriptions paid for at a fixed rate per quarter of twenty performances. The highest subscription for twenty evenings cost about \$17.30 (72 marks), the lowest

about \$6.50 (27 marks). The same seats bought singly for twenty evenings would have cost respectively \$28.80 and \$9.60. Besides the grand total of 352 subscription performances for the above period July, 1910-June, 1911, there were nineteen special performances of guest and festival nature, when there were raised prices and the subscriptions not valid, except that the subscribed seats could be held by paying the higher rate for such evenings. Each subscription is considered continuous from year to year, unless the subscriber makes known his wish to discontinue by November 30, preceding each new year; but a subscription may be permanently transferred to another person with the knowledge of the management.

\*\*\*

The performance summary for the Leipzig Opera from July, 1910, to July, 1911, showed fifteen operas to have reached five or more performances. Wagner's "Tristan"



ALINE SANDEN AS ROSENKAVALIER.

Photo by Hoffmann &amp; Jursch.

had only four renditions, "Rheingold," "Walküre," "Siegfried" and "Götterdämmerung" three each, "Rienzi" two,

"Tannhäuser" and "Lohengrin" seven, "Flying Dutchman" six and "Meistersinger" five, with a total of forty-three Wagnerian performances. Then came Humperdinck and Verdi each with fourteen hearings, Weber nine, Mozart and Beethoven six each, Puccini's "Butterfly" and "Bohème" two each, Strauss with three performances each for "Salome" and "Elektra." The other operas with five or more performances were "Tiefland" five, "Fidelio" six, "Carmen" seven, "Königskinder" nine, "Hänsel und Gretel" five, "Cavalleria Rusticana" six, "Mignon" five, "Magic Flute" five, "Hoffmann's Erzählungen" six, and "Freischütz" five. Goldmark's beautiful "Wintermärchen" was given four times, Mrs. Maddison's "Talisman" thrice, Neumann's "Liebelei" four times, Weber's "Oberon" four times. The city's dramatic taste may be seen in the ten evenings of Beyerlein's "Zapfenstreich," fourteen for Björnson's "Wenn der junge Wein blüht," thirty-three for "Dähnhardt's" "Goldene Gans," six evenings of Goethe, fifteen of Hebbel, fifteen of Hauptmann, fourteen of Ibsen, nineteen of Shakespeare, fifteen of Schiller, thirty-eight for Schönherr's "Glaube und Heimat," nine for Bernhard Shaw's "Schlachtenlenker," and nine for Meyer-Förster's "Alt-Heidelberg."

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The Richard Strauss "Rosenkavalier" was given its first Leipzig performance September 12, with Aline Sanden in the title role. Fräulein Eichholz was the Fürstin, Herr Buers the Ochs von Lerchenau, Grete Merrem the Sophie, and Herr Wiedemann, of Hamburg, Faninal, the many other parts being sung by the city opera's best forces. The work was moderately well received, as indeed, that is about what its merit and shortcomings deserve. At the conclusion of the evening the artists, including Conductor Pollak and Regisseur Loewenfeld were called to the curtain many times. As to the opera itself, it was inevitable that in a Strauss score there should be many musical episodes of great beauty for beauty's sake. There are in the text many episodes of wholesome fun, but the considerable length of the opera is by far too much for the net musical worth, and the comedy is sometimes so boisterous as to suggest straight barnstorming and slapstick technic. The orchestra itself seems a clearing house for undignified effects, if perchance the auditor's location in the theater presents an unfavorable acoustic. Compared as a whole with the art value of works like "Salome" and "Elektra," the "Rosenkavalier" is entitled to a rating of about 20 per cent, with the "Elektra" as something above par. The dramatic power of "Elektra" is tremendous in the presentations given in Leipzig by Aline Sanden, and this dramatic element, with a beautiful musical score, may hold "Elektra" to longer life than the "Salome," which, however, also abounds in music of inspiring qualities. Returning to the "Rosenkavalier" performance itself, one has to chronicle the unceasing interest that follows the acting of Fräulein Sanden, and this in a style so unrelated to any of her other roles. The first act brought a very gentle and boyish love making in depth withal. The third act showed her in comedy of delicious malice, accomplished quietly, through intelligence and her universal gift for character portrayal. Herr Buers, as Ochs, played in comedy of vivacious sort, that may be considered a fine type for the role. So it was none of the work of these principals which earned reproch. The barnstorming and the nerve wrecking were promoted by the stage full of persons representing artisans and populace. After the premier of September 12, the next performance is set for September 17.

EUGENE E. SIMPSON.

#### Artists for Musical Course in Lafayette.

Among the artists engaged for the musical course in Lafayette, Ind., this season are Fay Cord, soprano; Lucile Tewksbury, soprano; Charlotte Lund, soprano, and Inga Hoegsbro, pianist.

#### Hackett Engaged by Phonograph Company.

Charles Hackett, the tenor, has been engaged to make records for a phonograph company. This singer will have a number of good concert engagements this season.

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Phone, 836-M Winthrop,  
56 Moore Street,  
Boston, Mass., September 23, 1911.

After a summer spent in teaching and concertizing along the Pacific Coast and through the Middle West, Frederick N. Waterman has returned for the opening of his Boston studio at 177 Huntington Avenue and already is busy with a large class of pupils. While out West Mr. Waterman sang in the following cities and everywhere met with fine success: Vancouver, B. C.; Portland, Ore.; Seattle and Everett, Wash.; San Francisco, San Diego, Los Angeles, Redlands and Riverside, Cal.; Salt Lake City, Utah, and Denver, Col.

In order to accept the more important position of organist at the Newton (Mass.) Congregational Church, George S. Dunham, of Brockton, has resigned his post as musical director and organist at the South Congregational Church in that city. Mr. Dunham will, however, continue to reside in Brockton and maintain his teaching studio there in addition to his musical activities as conductor of the Brockton Philharmonic Orchestra and Choral Society.

The first recital of the season at the Faelten Pianoforte School took place Saturday afternoon, September 23, when an interesting program was given both by the younger and more advanced pupils. This program included among other things an illustration of the Faelten System in which the results of playing a certain composition in all the different keys was demonstrated. Carl Faelten assisted in two of the numbers.

Invitations are out for the annual musicale-reception to be given by Edith Rowena Noyes, October 2, at her summer camp on Lake Waushakum, South Framingham, Mass.

In the best of health and spirits Alice Nielsen, who has been in Boston for a few days since her return from abroad last week, talked with much enthusiasm of her coming transcontinental concert tour which will follow closely her appearance at the Worcester Festival, September 29. Naturally, though Miss Nielsen feels much regret

at her inability to appear as often at the Boston Opera House as her popularity here would warrant, still, owing to the equally active demand for her services as a concert singer she finds this impossible and must content herself with the few guest appearances scheduled for her by the Boston Opera Company at the close of the season.

Madame de Berg Lofgren, vocal teacher, of Boston, was much gratified to hear in connection with the success of her pupil, Bettina Freeman (who is now leading dramatic soprano with the Quinlan Grand Opera Company singing the roles of Butterfly, Elsa and Elizabeth among others), that Mr. Broadbent, a vocal teacher of London, hearing Miss Freeman sing, said that rarely had he heard such fine tone production and wanted very much to know the name of her teacher. Such praise from one teacher for the work of another is indeed rare, but Madame Lofgren has been singularly fortunate in this respect, as only recently she received the following testimonial from Mr. Garat, of Chicago, a former teacher of Enla Grandberry, who later spent two years under Madame's instruction: "Miss Grandberry shows what one would expect after being under the direction of an artist of your experience—marked improvement, fine repose, splendid legato, confidence, breadth of conception and interpretation."

BLANCHIE FREEDMAN.

#### The Piano Duet.

(Rochester Post-Express.)

The London Times says that the piano duet is "the Cinderella of musical literature." The phrase is hardly happy; for while the grievance of Cinderella was that she was neglected, the grievance of the public is that the piano duet is not. Who that is a member of a large family does not know the mistaken devotion—or what seemed to him to be such—bestowed on the piece for four hands by the women members of the family? Sometimes he was constrained, generally by strong reasons, to play a fearsome part—usually the bass—himself. Adults who reflect on the inequities of the piano duet think of the old riddle, "What is worse than a pig in a gate?" The answer is, of course,

"Two pigs." The application to the piano duet is obvious. The piano, in spite of all that can be pleaded in its favor, is the least musical of instruments, and when four hands play on it, instead of two, all its powers for evil are brought out, unless indeed the performers are artists. Once in a generation great musicians are heard in this combination. Clara Schumann and Charles Halle played together; but, outside the realm of the musical society, the misdeeds of the piano duettist are mercifully confined to the home. There the bass may grate "harsh thunder," like the gates of the Miltonic hell, and the treble cry out in frenzied emulation of the cry of the Valkyries, and no great harm be done. But a merciful spirit on the part of the professionals prevents their inflicting four-hand music on the general public. Some of the disfavor in which this form has fallen is, of course, due to the appalling number of inferior arrangements of operas, the ruck of potpourris, "reminiscences," and crimes without name. As the Times points out, some excellent compositions have been written for four hands; but they are little played. Schubert was prolific in this kind; Schumann's "Bilder aus Osten" is beautiful music; even Mozart composed a couple of sonatas for four hands. Then there are excellent arrangements—not perversions or "derangements"—of the great orchestral masters, from Haydn to Strauss. These, indeed, are often played; but it is not too much to say that seldom or never do players bestow the same pains on their preparation that they do on solo work. Yet the fact is that the playing of piano duets is far more difficult, if artistic results are to be obtained, than solo playing. The performers must be in accord on the matter of interpretation, they must be temperamentally en rapport, not only with the composition, but with each other. Finally, they must be technically equal to the task which they set themselves. To play, say, the overture to "A Midsummer Night's Dream" in four-hand form is a task of which few pianists can creditably acquit themselves. For the word "duet" must not be misunderstood. The object of the composition is usually not to give the idea of two performers, vying with each other, as they do in duets for violins, but of two persons so much one in spirit and in execution that they can make the piano give something of the fullness of harmony and counterpoint, the richness of the tone and organic unity of an orchestral performance. But this ideal is rarely realized.

#### Kuzdo Opens Studio.

Victor Kuzdo, the Hungarian violinist, who has been coached in repertory work by Leopold Auer during the past summer, has opened his studio at 56 West End Avenue, New York, and, as usual, a large number of pupils have been booked. Later in the season, Mr. Kuzdo purposes giving violin recitals, at which he will introduce some unknown works.

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## MUSICAL LIFE IN COLUMBUS.

COLUMBUS, Ohio, September 23, 1911.

Earl Hopkins, a Columbus violinist, who has spent the past two years in Berlin in study with Issy Barmas, of the Klindworth-Scharwenka Conservatory, has returned and opened a studio in Franklin avenue. Mr. Hopkins will give a recital at Oakwood Methodist Church early in October, assisted by Lucille Martindil, soprano. Mr. Hopkins also has a tenor voice of pleasing quality, which has been developed under the guidance of Frantz Prochowsky, of Berlin. The Hopkins family is a musical one, a daughter, Ellis, is a pianist, and a young daughter, Norma, quite a promising violinist. The recital by Earl Hopkins at Oakwood Church will be his first appearance in public since his return from abroad.

Carrie Louise Dunning, who originated the Dunning System of Improved Music Study, spent a few days in Columbus last week, giving a lecture on her system at the First Presbyterian Church, Tuesday morning, at 11 o'clock. Mrs. Dunning presented her work in a very interesting and charming manner, and quite thoroughly persuaded her hearers that the plan of teaching music to children which she has evolved is the most effective of any of those heretofore offered to the public. Many mothers were present, who expressed a desire to take the system themselves, and were captivated with the advance made in teaching first principles since the period of their early instruction. Mrs. Dunning came to Columbus as a guest of her pupil, Frances G. Williams, and was considerably entertained while in the city. A reception was given for her Monday afternoon by Miss Williams, an automobile party Monday evening by Ethel Harness (a former pupil), and a luncheon Tuesday noon by Ella May Smith.

Frank Murphy, teacher of piano, removes from the Westminster Annex to 179 Jefferson avenue, October 1. Mr. Murphy is a very successful teacher.

Mrs. Joseph Drake Potter, soprano, has spent the summer at Sciasconset, Nantucket Island. While there she has been coaching with Mrs. Wessells, and singing in a number of recitals. Mrs. Potter returns to Columbus about October 10.

The Geraldine Farrar-Edmond Clément song recital, Frank La Forge at the piano, which opens the Music Club season on October 11, is attracting many new associate members from other towns. The concert is for associate members only, so the lists are increasing with astonishing rapidity. Miss Farrar has never sung in Columbus. The Music Club executive board confidently expects more than 3,000 associate members for the season of 1911-1912.

Last year was so full of music, the conservative ones feared a surfeit, and local interests already organized would have been sure to suffer. There is much of the same feeling this year, and those who understand the situation do not wish to have such a condition exist. Columbus will have a new theater—The Hartman, a stock company (of excellent parts) at the Southern Theater, the

Colonial Theater with independent attractions, and a large number of musical events of the best class. With various social engagements even the ultra fashionable folk will have little time for contemplation. Too much music is quite as bad as too little, and events have to be carefully managed to make them pay.

The Wallace Collegiate School and Conservatory of Music opened with a larger number registered than the principals expected. Last evening (Friday, September 22) the faculty and day pupils gave a welcoming reception to those from other cities and towns, the event being one of real enjoyment, and entertaining to a marked degree. It is rare to find a select girls' school and conservatory open with such a promising beginning without a grand flourish of trumpets and brasses. An overflow into an adjoining residence has already been made, the entire house probably to be added for needed space.

ELLA MAY SMITH.

## Russian Pianist's Sketch of Herself.

The accompanying sketch of Luba d'Alexandrowsky, the Russian pianist, is one that she has drawn of herself.



LUBA D'ALEXANDROWSKY.

Mlle. d'Alexandrowsky's friends declare this picture a better likeness of the beautiful artist than some of her photographs.

## Hoegsbro-Lund Tour.

Charlotte Lund, the American soprano, is to open her second tour of this country, September 30, at Westminster College, New Wilmington, Pa. After that Miss Lund joins Inga Hoegsbro, the Scandinavian pianist, in a tour of Canada; later both artists go to the Pacific Coast for a joint recital tour.

## Song.

The breath of the evening is sweet with dew,  
The shadows are merry the garden through,  
The Wind as he plays  
Down the rose-hung ways  
Whispers  
Of You, of You.

The Wind is a lover, as I, of you,  
He stole from the rose, from the scented dew,  
The shadows that dance,  
And my heart to entrance  
Gave them  
To you, to you.

The twilight is voicing our dream of you—  
Love's dream of the future, so old, yet so new,  
That over the years  
Come laughter, come tears,  
We'll live  
For you, for you!

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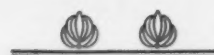
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**THIRTY YEARS  
IN MUSIC**  
AN ART-COMMERCIAL NARRATIVE  
By WILLIAM GEPPERT



**MARC A. BLUMENBERG**



Thirty-two Years Ago the Musical Courier Occupied One Room in 25 East Fourteenth Street



COMMENTING in his characteristic fashion one day, Marc A. Blumenberg said to me: "I do not quite understand the mental composition of a man who prints a picture of himself in his own paper." We happened at the time to be looking over a trade publication bearing a front page likeness of its editor.

Mr. Blumenberg has said many other things in my hearing worth remembering, but at this particular time the utterance

just quoted comes back to me with especial appropriateness. I think that he, too, will recall it when he sees these lines and realizes to what they serve as an introduction. His fine sense of humor should help him over the delicate situation of unexpectedly facing himself pictured in his own paper, and it ought to save an enthusiastic staff of editors and executives from the reprimand which I feel sure will spring to his lips as a first impulse on that occasion.

Whatever his personal intentions or inclinations in the matter, it remains a fact, nevertheless, that Marc A. Blumenberg's pen has been drawing a most intimate portrait of its wielder these many years. No man can address a clientele on such a variety of subjects as the builder of the present *MUSICAL COURIER* has been doing for over thirty years without furnishing a faithful index to his mental make-up and his relations with his fellow men in the exigencies of art, business, social intercourse, and life in general.

That process of unconscious literary self-revelation performed by Mr. Blumenberg is another reason why his staff looks upon these few pages of most sincere tribute as less of an indiscretion than might appear at first blush. The readers of his papers, we feel sure, will be glad to see what manner of man in appearance is he who has proclaimed and pushed so mightily and so militantly the many principles which were fought to a successful issue by him and his publications for the benefit of musicians at large and of American musicians in particular.

Some of these battles have taken their place in musical history; others were no less potent because they were fought with a strategy whose end is defeated by undue publicity. The vanquished in such conflicts remember the campaign, even if the chief beneficiaries forget it all too quickly.

It is not my purpose to enumerate here the many memorable achievements of the "Chief," as he is known to all his subordinates, for when the prime movers in this plot came together to devise means for commemorating the passing of over thirty years of the paper's existence, it was decreed that as acting editor of *THE MUSICAL COURIER*, my share of the conspiracy should consist of the doubtful duty of explaining to the readers, and trying to divert Mr. Blumenberg's displeasure.

It was the desire of the assemblage also that William Geppert, editor of *THE MUSICAL COURIER EXTRA*, be asked to write the specific sketch of Marc A. Blumenberg's career, as well as the description of his various enterprises and how they were developed and brought to their present state of importance and prosperity. This,

Mr. Geppert has done most ably in the pages that follow, and no one possesses a better knowledge of the subject than he, for he has been a potent business aid to Mr. Blumenberg for many years and through his intimate associations with the head of The Musical Courier corporation boasts a closer commercial affinity with him than any one else in these offices.

At the risk of exceeding the purpose of these prefatory lines, I cannot let pass the opportunity to record the personal esteem and admiration felt for Marc A. Blumenberg by his entire staff, including myself, and to register our belief that no employer could possibly exceed him in courteous and kindly treatment of his helpers, in appreciative understanding of their good points as well as their failings, and in his broad, finely philosophical ability to see all sides of a question and to be just and fair always.

From me, Marc A. Blumenberg has had especial regard for almost ten years, because during that period he never has made to his employees an unethical suggestion from a journalistic or commercial standpoint, and never has lost his temper. But principally, I think I like him because he always has found the humor in any situation that possibly could prompt it.

LEONARD LIEBLING,

Editor *Musical Courier* (Wednesday Edition).

## Over Thirty Years in Music.

There is one form of art that is so elusive, so evanescent, that to attempt to commingle commerce with it is a seeming impossibility; and yet that conjuncture is necessary to its existence. Music is that impalpable thing that makes it almost an impossibility as a commercial proposition, and yet commercialism is as necessary to its life as is the ability to create compositions and to bring to the sense of hearing those works that represent the visual part of the art.

In sculpture, in painting, in literature, in the forming of the precious and baser metals into art forms, there is something that is tangible; but in music there is practically nothing tangible, and once a composition is performed, is given out to the hearing of the auditors, it can never again be repeated in exactly the same manner to the understanding. The same compositions may again be brought to the hearing, but always in a different form or manner, and while the same person has it brought to his consciousness through the sense of hearing, it is not the same; the first hearing is a thing of the past. The same artist, the same orchestra, the same instrument, may be the source of the reconsideration of the composition, yet there will be a reading that may make it an entirely different musical effect.

A piece of sculpture is tangible—it can be handled, it can be bought and sold, it can become an article of commerce and must be announced—in other words, it must be advertised. The same applies to a painting. The same applies to literary products. Music, however, is a thing that is kept alive through a record of characters which guide the reproduction; but that reproduction always is different. One pays his money to hear concerts, whether by an orchestra, by a singer, by a pianist, by an organist, by a combination of singers and instrumentalists, and opera by an opera organization,



and while the same products of the composer may be heard at different times, there is no possibility that the same effects, the same readings of the characters will again be given. Yet the selling of these opportunities to gratify the love for music present no distinct and tangible commercial transaction like that of the buying and selling of sculpture or paintings. One may pay to see a great painting, and then again pay to see the same thing. This is one reason why commercializing music is one of the difficulties presented in keeping it alive and it cannot be maintained except through commerce.

The musician, the artist, so to speak, disdains in a way many things that appeal to or touch upon the commercial—he believes commerce defeats his work, that which he produces; and yet the musician must either make his art productive for his self support, or he must look to others, those in commercial walks, to supply him with that which keeps himself and his art alive. He cannot make music as a profession unless music makes money for him.

It is not as hard to bring about this commingling of commerce and art as it is to overcome the prejudice against indulgence in commerce on the peculiar plea that it dulls and stunts music—as if the sale of a picture injures the standing of a painter, or an order to Sargent or Shannon for a \$10,000 portrait affects the artistic character of either. Yet there are many instances where this prejudice has been successfully met. Probably there is no more prominent illustration of this than in the difficulties met in the building up of a representative journalistic proposition like *THE MUSICAL COURIER*, which has become the organ of music throughout the world—an organization that has no parallel in journalism today—based upon the destruction of that prejudice and upon the inculcation of a sane and artistic theory. This tangible exhibit of what can really be accomplished through a proper and ethical conception of the combination of commerce and art, is a living argument that, as far as music is concerned, it is actually essential to those who propose to succeed in it to recognize quickly the necessity of a close alliance between their art and publicity, so that the world may know what is being done, what music and musicians are accomplishing, and how to find those who are capable.

To tell the story of this achievement means the writing of the life of one man, and that against the protests of that individual, who has for so many years fought prejudices and misunderstandings that would have staggered anyone of a less strong personality. Yet for those who know this man, those who, like the writer, have been associated with him for many years, there is a wonderful psychological study in this history of establishing a co-ordinated commingling of the commercial with the arts through a cosmopolitan and international journalistic enterprise. It is to clear the atmosphere in a way, and to give an understanding of the work done during those past thirty odd years (and which has brought the musical situations in Europe and America to a closer understanding, and at the same time allied the musical elements of the two continents) that this narrative is written.

Over fifty years ago there was born in Baltimore Marc A. Blumenberg, who was reared in a musical atmosphere, for his family, and particularly his brother, were musical far above the average. It is not told just what the youthful Blumenberg was destined to be by his parents, but his strong personality soon manifested itself in a way that left him to his own devices. That he received a musical education is evident from the fact that when a boy he was organist for one of the churches in Baltimore. It may be that through the pipe organ he developed that love for the orchestra which has always been such a part of his life, for from his earliest age he was a con-

stant attendant at every orchestral performance he could get to. This constant study of the orchestra and the part it has taken in the development of his studies will be referred to later in this narrative. But while at work on his music the young man was not neglecting other branches of the arts. It was about this time he made the acquaintance of William M. Laffan, at that time editor of the *Baltimore Bulletin*, who only recently passed away as the head of the *New York Sun*. Mr. Laffan was an art collector, and his love for paintings resulted in the gathering of some of the notable galleries of this country. The meetings of these two men were brought about through this love for pictures, and it was but a short time before Mr. Blumenberg was engaged by Mr. Laffan as a writer for the *Baltimore Bulletin*.

The following is an extract from an article which appeared in *THE MUSICAL COURIER*, written by Mr. Blumenberg at the time of the death of Mr. Laffan:

"William M. Laffan, who died on Friday morning, November 20, and who was at the head of the *Sun* paper, was the man with whom I began my work as a member of the newspaper fraternity; I entered journalism under his auspices on the *Baltimore Bulletin* in the early seventies, and wrote my first lines for that paper. It was a unique paper, too, and sprang into unusual prominence by publishing, in serial form, George Eliot's 'Daniel Deronda,' that being the first appearance of that novel in this country after the novelist's popularity had been attained here through her 'Mill on the Floss,' 'Adam Bede' and 'Middlemarch.' The chums in Baltimore of Mr. Laffan were Walter S. Wilkinson, general agent for the South of the John Hancock Mutual Life Insurance Company, and Dr. William H. Crim, a popular physician, who was surgeon of the crack Fifth Militia Regiment and who was family physician at my home. Mr. Wilkinson, a typical ex-Confederate of military bearing, and Dr. 'Billy' Crim introduced me to Mr. Laffan, and I handed copy to him until he left Baltimore. He was immersed in art questions to such a degree that he made them infectious with his associates, and I was introduced by him to the Walter's Art Gallery, which he then and ever after influenced to the exclusion of nearly all other connoisseurs. The first lectures and explanations on ceramic, pictorial and sculptural art imbibed by me came from Mr. Laffan. When he left Baltimore to become interested in the Long Island Railroad, the *Bulletin* disappeared, and I joined the *Baltimore American* staff."

About this time, when twenty-one, in fact, Mr. Blumenberg realized that under then existing conditions there was little in music for him, and he turned his attention to other pursuits. Here will be told an incident in his life for the first

time, and which probably will be resented by him. That was the forming of a company to develop the iron regions of Alabama, and this went so far that options were held on all that territory now so prominent a part of the iron industry of that part of the country. In the working up of this project Mr. Blumenberg rode horseback over all this iron and coal territory, and today there is not a man, interested or uninterested, who is more familiar with that section. But through the dishonesty of the treasurer of the company, the acquired options had to be relinquished after much work had been done, as, for instance, the completed dam across the Black Warrior River at Tuscaloosa, Alabama, which had to be finished on a certain date in order to secure valuable concessions from the Alabama Legislature, and which were forfeited—which ended the enterprise. The whole charter became the property of a new company, which has since become famous.

It may be a strange thought, but one must naturally ponder the results of this project had the young Baltimorean's associates been more far-sighted, or simply honest, and had he continued in and developed the iron fields of that section of the South which are today so great a factor in the iron and steel industry of the world. Had the great wealth, which has since come into the hands of others through this iron territory, gone to that company, much in music in America would today have a very lethargic character.



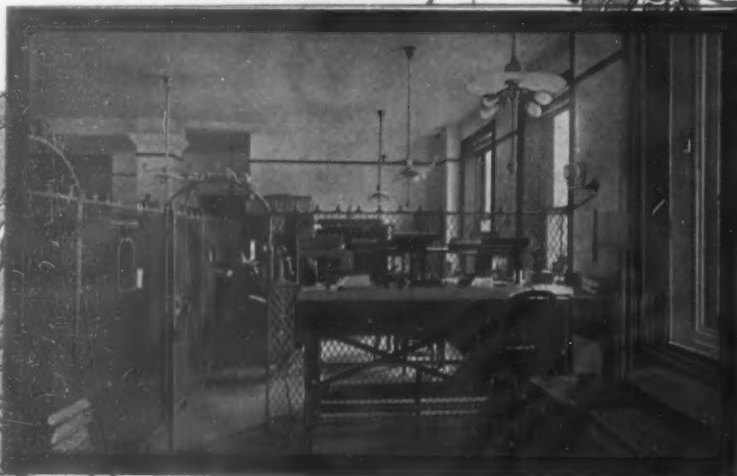
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Main Press Room



After this interference with his ambitions, Mr. Blumenberg returned to Baltimore and his music, but he soon sought larger fields.

He located in New York City and began working on music papers. It is here the young man found that

which tended toward his ambitions. His work on the Baltimore dailies as music critic had provided that dipping into ink that makes so many of us slaves to a theory. The fact that his work gave him entree to all things musical in the big town helped to fan the ambitions to that point where he would realize that which he even yet hugs. A delusion it may be, but who can tell what time may bring about in view of what already has been accomplished? This ambition was to establish a music paper, the profits of which should go to the support of the greatest orchestra the world has ever known. Only to a few has this ambition been indirectly broached. Those who have heard the modest manner in which this subject has been referred to can realize just what it means—and the possibilities of it.

And here is the incentive for the establishment of the music paper of today, which is the only one that has ever been brought to eminence, to more than a self-supporting condition, to that rounding up which makes an ambition like that referred to a possibility, and this brings me to the recounting of the building up of this publication devoted to music and the accomplishment of a plan against all prejudices, all traditions, all that has been deemed an impossibility, through the conception of the possibility of a proper and discriminating and honest commingling of the commercial with the artistic. It is in fact one of those achievements that compel recognition because of the unbounded success and the profundity of the motive.

That this success should create dissensions, should cause misunderstanding and bring about powerful opposition, was to be expected.

To know the philosophy of music, to know the relative order of things, to appreciate the idea of the hour, to operate upon a strictly honorable basis, is the keynote to all that comes within the operations of the Musical Courier Company. Never, in all the years that I have been associated with Mr. Blumenberg, has there ever a suggestion or intimation been made based upon any other foundation than that of absolutely clean journalism. To tell the trials and troubles, the frequency, when it required a strong personality to overcome obstacles met during the past generation since Mr. Blumenberg first secured control of the then insignificant sheet bearing the name MUSICAL COURIER, would require too much space. It need now but be dwelt upon lightly. The very effort to make the paper self-supporting, to bring into its sustenance a balanced commercial element against the arguments of those who protested against such a practical possibility, required more than ordinary stamina. But all this was accomplished. The man at the head kept up his work of study, of investigation, of application, here and in Europe, in order to learn music conditions in all sections of the musical globe, and

thus bring closer those relations which in combination have done so much to elevate the standard of music in this country; and to write, control, finance and build up and administer, meant constant endeavor, close application, and at the same time a definite acquaintance with music and the musicians of the world, and an intimate knowledge of what was pending to keep the readers of THE MUSICAL COURIER in contact with what was expected from every source and locality, whether in Europe or America.

To make THE MUSICAL COURIER cosmopolitan, to free it from the deadening bonds of provincialism, required a broadening of musical and general knowledge that could only be brought about through personal contact and deep study under a wide periphery of thought, and this the editor of the paper did for many years, or until the income of the paper enabled the employing and assimilating of those minds that would help in the expansion of the enterprise.

With this expansion, however, there was never a let-down in the personal work of the one who was at the head; he never allowed an orchestral concert or classical event to escape his attention if there was anything to learn or to hear. It is this close application to the development of orchestral work of this country that has helped in building and rear-

ing it to its present position—a position, however, that does not yet seem satisfactory to the head of the Musical Courier organization. It was the constant disclosure of defects, the weekly criticisms during the seasons, that have at last brought the orchestras of New York City to those rehearsals that will probably give the city the kind of concerts its musical clientele deserves and the art itself provokes.

It can also be said that it was, and is, this constant disclosure of weaknesses that is bringing the opera situation to a position where the faults are acknowledged and efforts made to correct them. All this through that knowledge this one man has brought to bear on the different facts and situations. And it is this experience that makes the Musical Courier publications regarded as authorities in all things that are touched on in their columns.

There is not an orchestra of any consequence in Europe or America that Mr. Blumenberg has not studied. He is just as familiar with the opera situations in the different sections of Europe as he is with the conditions that exist in this country. It is this knowledge of vocal and instrumental, including pianistic, affairs that makes the papers so highly regarded by those who themselves know these subjects.

With this groundwork it is not surprising that THE MUSICAL COURIER has attained the position it holds in the musical and journalistic worlds. It matters not where it may be, THE MUSICAL COURIER is at hand. This is due to the work of one man, who evolved the idea many years ago that it was possible to make music



Private Offices of Mr. Blumenberg





support that which was its life; through an application of strict, modern commercialism that was considered then impossible, and which even today is regarded by some of the late comers as objectionable. The latter, however, are growing fewer and fewer, as this policy evolved years ago by Mr. Blumenberg becomes known and its ethical and artistic purposes more clearly defined.

Along with all this work, and even to this day, Mr. Blumenberg devotes many hours to studies that in no way pertain to the work shown in the publications he has built up. An enthusiastic connoisseur of paintings, he has visited all the important galleries in Europe and America, and has devoted a great portion of his time to a close observation of the works of masters of all schools. He is regarded today as an authority on the subject. His readings are wide, but he devotes much of his time to specialties entirely apart from music. There is not a field in literature or the modern sciences, however, he has not covered, and today the midnight incandescent finds him reading some work that will tend to enlarge his scope of observation outside his study of topics relating to music.

### The Extra.

So much for this side of the work that has helped to build up this great Musical Courier institution. But there is another field that has attracted the attention of this man of music. That is the art of piano building. At the start of the work of the making of THE MUSICAL COURIER, the trade section of the paper, that which is devoted to piano building, was combined with THE MUSICAL COURIER. As soon, however, as the time had arrived for a separation of these interests, THE MUSICAL COURIER EXTRA was given its own separate publication. This was brought about against the decided opposition of every one connected with the organization. It was regarded as suicidal, for it was this department that was looked upon as the sustenance and support of the music section. It was here that the combination of the music with the commercial became an affinity, according to the arguments of those who opposed the innovation. But with characteristic determination the separation was made. It required a lot of hard work, of fortitude, under, at times, distressing financial circumstances, to hold to this determination. In the end the good judgment of the man at the head was shown, and, today, instead of one paper combining these two fields in the music world, there are two large weekly papers, each devoted to its own specialty:



THE MUSICAL COURIER, Wednesday edition, standing on its own foundation, upheld by its own musical supporters, proving that the ideas of the head, evolved during the early days in Baltimore, were correct, and that it was possible to secure support for music through music.

The trade paper, the authority in piano building in the world, has been built up through the same methods that characterize the work of the music section, and that is, on the basis of special knowledge. Mr. Blumenberg paid the same attention and study to the work of piano building he has to the music making of the world. It has not been a superficial study, but he has worked at the trade with a musical knowledge as a basis that not one manufacturer in a thousand has brought to bear on the problem of piano

making. He became an expert; he made a study of acoustics; he analyzed the piano scale; he understands the relations of the sound-board and bridges of a piano to the scale, and he has studied the most intricate part of the piano—the action, as diligently as any

man in the trade. His studies in the work of piano building led him to an investigation of the wire used for strings, and today there is to be found in the public document published by the British Government, under the title of "Engineering," a table showing, among other official tables, Mr. Blumenberg's piano wire tests, accepted as conclusively as those made in any country by any expert or tester. These tests cover the whole field of wire from tension, gradation and resistance to the last details.

Bringing with this experience in piano building a thorough knowledge of music, it is not strange that THE MUSICAL COURIER EXTRA should be regarded by piano manufacturers in the same

light as is THE MUSICAL COURIER regarded by the best musicians of the world. Both papers are authorities in their respective fields. As a matter of course, this standing is due to the enormous work that has been done by the man who is responsible for their being. It again proves that it is not only a possibility to intermingle successfully commerce and art, but also to make them inter-dependent.

### The American Musician.

After the separating of the music and the piano manufacturing sections, it was found that still another weeding out process could be brought about. That resulted in the bringing into life another publication, THE AMERICAN MUSICIAN. This name was evolved from two publications that had striven unsuccessfully to make a success in the music world along beaten paths and which had passed into the hands of The American Copyright Company. This third



publication was, in fact, a further elimination, for concentration, of fields that had been covered by THE MUSICAL COURIER and THE MUSICAL COURIER EXTRA. This took from the two older journals subjects which Mr. Blumenberg did not believe, in the long run, fitted, and the third paper in covering these fields helped to individualize the two publications in their respective capacities. At the same time it made a music paper devoted to a distinct field that before had not been properly covered. Therefore, a force was organized that has made THE AMERICAN MUSICIAN an authority in all matters pertaining to the populace in music, as, for instance, the brass bands, the hotel and theater orchestras, the publication of popular sheet music, and the field where popular music is given a vogue. Today there is no paper that covers these sections in music as does that innovation. The mere statement that there are over forty thousand brass bands in this country gives some idea of the immense field there is for such a publication. As to orchestras of the theater and hotel type, it can be understood by even the lay mind the great number. Then add to that the popular music of the theaters throughout the country, and the importance of this third publication and its influence in music of this character can be estimated.

## The Papers.

It is impossible in an article of this kind to give an idea of the scope of the work of these three publications. For many years *THE MUSICAL COURIER* has fought for that which is best in everything pertaining to the highest forms of music. Its efforts have been felt in the orchestras of this country, in the opera institutions, in the piano playing art, in the vocal field, in the schools, in the welding together of the musical life of Europe and America, and making known to the musical world the events of music of all sections of the globe. With a circulation that covers the whole field, the influence of the publications for the betterment of music has been felt for these many years, and today the power of *THE MUSICAL COURIER* is such that it is possible to influence the public mind to a degree that will defeat any ill advised endeavor to foist the illegitimate in music upon the public. *THE MUSICAL COURIER* was founded over thirty-two years ago.

*THE MUSICAL COURIER EXTRA* has for many years devoted its strength to the betterment of the quality of the pianos manufactured not only in America, but also in Europe. Fearless in its criticism, and following the same independent position as has for these many years *THE MUSICAL COURIER*, Wednesday edition, *THE MUSICAL COURIER EXTRA* is today wielding an influence upon the piano manufacturers of America that is tending rapidly to raise the qualities of the instruments to an unusual degree. For years it has waged a steady war against the cheap commercial and stencil pianos, and will continue this warfare during its existence, or as long as Mr. Blumenberg, with his knowledge of piano construction, has control of the publication.

With publications of this kind, which employ something like one hundred and fifty people in various capacities, we may gather some idea of the tremendous work that is done each week in the offices in the big building at Fifth avenue and Thirty-ninth street, New York. Some views of these offices that may illustrate, or give some idea, of the extensive force that is required are here produced. There are forty-two desk occupants in the offices, which occupy the entire fourth floor of the building. Part of the seventh floor is also utilized for private offices. Quite a difference from that little dingy office of thirty odd years ago in Fourteenth street, where it was a problem to raise the fifty cents per day the rent amounted to. The building is still standing where these early efforts were made. While it is a short gap between that little space in the Fourteenth street building and the thousands of feet of space utilized in the Fifth avenue building with its rental of thousands each year, yet there is a history of effort that only those who have gone through with the maker of it can appreciate. And there is one employee still working on the publications who was in at the start. There are other employees who have been with the paper over twenty years. There are quite a number who have been with it fifteen and more years. A large number have been with it ten years, and the greater number of employees have come into the institution since the great expansion during the past ten years.

The little old office in Fourteenth street is now eclipsed by the offices in the European centers, where quarters exclusively for the work of the Musical Courier publications are maintained, with managers, most of them derived from the home office, who give their whole time and attention to the work of the papers. London, Paris, Berlin, Vienna, Leipsic, Munich, Dresden, Milan, Naples, The Hague, Stockholm, and other important European points are directly attached to the head office here under one system.

The branch offices in this country are maintained in the same manner.

There is not an important center where music is prominent that does not boast its Musical Courier representative, each one an expert in his or her line, and most of them drafted from the home office. No publication can boast a more extensive or capable organization; certainly no such organization was ever considered possible in musical journalism.

## The Press.

There is another branch in this Musical Courier institution that is part and parcel of the work of the founder and builder of it. That is the Blumenberg Press. Early in the formulating and building of the publications of *THE MUSICAL COURIER*, Mr. Blumenberg found that to get the desired results in a typographical way he would be compelled to have his own printing plant. To get the work done as it should be done, musically, technically, and in a given time, was

found almost impossible as the scope and influence of *THE MUSICAL COURIER* circulated. To give the musical happenings of the week, and to do that at the last minute, required a printing plant that possessed the facilities of the daily paper, with the ability to give the best typographical results, such as are typical in specialist publications, requiring technical treatment.

This became apparent to Mr. Blumenberg long before he was able to put it into operation. When the time arrived it was brought into being, and the Blumenberg Press was established—one of the most complete printing houses for its particular line of work in this country.

There was much to be solved in this printing plant. It was required that the facilities should be such in a mechanical way that the last forms of a paper like *THE MUSICAL COURIER* could be completely produced in a day, if necessary, and with this was the demand that the typographical excellence of the publication should be of the highest order. It was not often that a time limit demand of this kind would be made; but there were occasions when it was necessary that late happenings in the musical world should be taken care of and that with the celerity of the daily paper.

It is not necessary to go over the difficulties that had to be overcome, the objections that were raised, the many mechanical obstacles that were presented, but the necessary appliances and the best men in the printing world were found, and soon there was working a force that has met all the demands that have been made upon it by the publications of the Musical Courier Company. How this is done is manifest each week as the papers go out to the different quarters of the globe, and as to the manner in which the work is accomplished it requires but a visit to this magnificent plant to learn of the scope of a modern printing system.

So successfully has this been accomplished for the Musical Courier publications, that other publishers soon saw the splendid achievements of the Blumenberg Press. Today there are eighteen leading periodicals brought out regularly by this printing institution, and it is regarded as one of the most complete, efficient plants for its particular class of work in this country; and it is not surpassed by any other like printing plant in the world.

The Blumenberg Press occupies entirely separate quarters from those of the Musical Courier publications. The printing department is in the Metropolitan Realty Building, a handsome, modern, fireproof structure that runs through the block from William to Rose streets, bearing the numbers 216-218 on the former and 18-20 on the latter. The Press occupies about twenty thousand feet of floor space, and its necessities require more space on account of the growing demand for its facilities on the part of publishers who have recognized the expedition with which the publications are produced and the excellence of the work.

There is probably not another printing establishment in the country that can produce as much work from the same amount of floor space. Every inch of space occupied in this building by the Blumenberg Press is made to serve. Not a modern labor saving device known to the art of printing but is taken advantage of in this plant. The composing room contains all of the latest faces of type, and is under the management of the best printers known to the art here. There is a large battery of the latest Mergenthaler machines and an imposing room of unusual proportions, as can be seen from the illustrations herewith given. The press room is one of the most modern and up to date that can be furnished for the production of periodicals of the nature of the Musical Courier publications. The press room contains color presses of the latest type, and the class of work produced from these presses is shown in the beautiful tone effects on the Musical Courier publications. The bindery and store room and all that pertain to the rapid and effective productions of periodical literature are of the very latest and labor saving designs. All of these various departments are presided over by men of the greatest experience and highest standing in their respective departments.

There are men working in the Blumenberg Press today who have worked on every number of *THE MUSICAL COURIER* since it started over thirty-two years ago. This in itself is the highest compliment that can be paid the founder of this institution.

To give some idea of the character of the work accomplished by the Blumenberg Press this supplement is a specimen of the excellence attained. Not only is it an exhibit of typography, press work and binding, but it also shows the possibilities from the artistic view point, in that the designs, engravings, etc., were done in its own art department.

WILLIAM GEPPERT.



